

Down in the Boondocks  
I Knew You When  
My Fondest Memories  
I've Got to Be Somebody  
Oh What a Night  
Leaning on You  
Heartaches and Teardrops  
Funny How Time Slips Away  
Those Railroad Tracks in Between  
King of Fools  
Steal Away  
Pollyanna

# **Billy Joe Royal** **Down in the Boondocks**





*Walter Brant*

**POLLYANNA  
LEARNING ON YOU  
HEARTACHES AND TEARDROPS  
FUNNY HOW TIME SLIPS AWAY  
MY FONDEST MEMORIES  
DOWN IN THE BOONDOCKS**

**I KNEW YOU WHEN  
THOSE RAILROAD TRACKS IN BETWEEN  
STEAL AWAY  
OH WHAT A NIGHT  
KING OF FOOLS  
I'VE GOT TO BE SOMEBODY**

Album supervised by  
Allan Stinson  
Produced by  
Joe South



Billy Joe Royal



Left to right: Joe Royal, recording left in shot. Back (clockwise) Joe South, Jimmy Smith, Fred Foster, Jimmy Galt, & my friend



Joe South, Billy Joe Royal, Allan Stinson & Stinson

# Billy Joe Royal Down in the Boondocks

Columbia Records is proud to welcome Billy Joe Royal, an electrifying new vocalist, to its distinguished roster of recording artists.

Within a few weeks of its initial release, Billy Joe's debut single, **Down in the Boondocks**, moved with astonishing speed toward the top of the country's best-seller charts. Suddenly, an exciting new talent skyrocketed into national prominence.

Now, in his auspicious Columbia debut album, this dynamic young singer is heard in a full program of great songs, nine of their brand new—including his smash hit, **Down in the Boondocks!**

A versatile vocalist who also plays guitar, drums and piano, Billy Joe Royal was born in Valdosta, Georgia. When still a youngster, he moved with his family to Marietta, just north of Atlanta. In high school, he organized his first band and began performing at school functions and local social events.

After graduation, he was booked into one of Savannah's leading nightclubs. He was so successful that the club's manager persuaded him to remain as the star attraction. It turned out to be a two-year engagement! Billy Joe's reputation has since spread far beyond the borders of his home state, and he and his band now perform in many clubs throughout the country.

Here, in **DOWN IN THE BOONDOCKS**, is Billy Joe Royal, America's newest talent, in a collection of powerful interpretations that mark him clearly as an impressive addition to the ranks of our finest singers.

THE SELECTIONS—LOWERY MUSIC CO., INC. (BMI) EXCEPT WHERE NOTED—ARE FOLLOWED BY THEIR PUBLISHERS AND TITINGS

SIDE 1 POLLYANNA  
LEARNING ON YOU  
HEARTACHES AND TEARDROPS  
FUNNY HOW TIME SLIPS AWAY  
MY FONDEST MEMORIES  
DOWN IN THE BOONDOCKS

2 12  
3 14  
4 16  
5 18  
6 20  
7 22  
8 24  
9 26  
10 28  
11 30  
12 32

THE MUSIC OF THE BOONDOCKS  
BY JOE SOUTH  
I'VE GOT TO BE SOMEBODY

STEAL AWAY  
OH WHAT A NIGHT  
KING OF FOOLS  
I'VE GOT TO BE SOMEBODY

STEAL AWAY—LARRY PUGH (BMI)  
OH WHAT A NIGHT—COPPER TONE CO. (BMI)  
KING OF FOOLS—LARRY PUGH (BMI)  
I'VE GOT TO BE SOMEBODY—LARRY PUGH (BMI)

Cover photo: Dick Marston

This Columbia high fidelity monaural recording is scientifically designed to play with the highest quality of reproduction on the phonograph of your choice, new or old. If you are the owner of a new stereo, home system, this record will play with even more brilliant results. In short, you can purchase any record with no fear of its becoming obsolete in the future.

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# Wild, Wild Young Women









# ABC ALBUM RELEASE SAMPLER

## JULY, 1976

### SIDE "A" TOTAL: 12:40

1. "Sunshine" JOHN MAYALL  
FROM THE ALBUM: A BANQUET IN BLUES/ABCD 959  
TIME: 5:33
2. "It's Love Baby(24 Hours a Day)"  
DELBERT McCLINTON  
FROM THE ALBUM: GENUINE COWHIDE/ABCD 959  
TIME: 2:31
3. "Shake Some Action" FLAMIN' GROOVIES  
FROM THE ALBUM: SHAKE SOME ACTION/SASD 7521  
TIME: 4:36

### SIDE "B" TOTAL: 13:52

1. "I Would Rather Go Blind" CHRISTINE McVIE  
FROM THE ALBUM: THE LEGENDARY CHRISTINE PERFECT/SASD 7522  
TIME: 3:14
2. "Wishing I Could" LARRY HOSFORD  
FROM THE ALBUM: CROSSWORDS/SRL 52003  
TIME: 3:14
3. "Heart Don't Fail Me Now" RANDY CORNOR  
FROM THE ALBUM: MY FIRST ALBUM/DOSD 2048  
TIME: 3:05
4. "The Wrestling Matches" BUCK TRENT  
FROM THE ALBUM: BIONIC BANJO/DOSD 2053  
TIME: 4:19

EX 926 0818







# FAMILY



STEREO



8384



# A SONG FOR ME

## Side One

- 1 No mule's fool
- 2 Drowned in wine
- 3 Love is a sleeper
- 4 Some poor soul
- 5 Wheels

## Side Two

- 6 Hey-let it rock
- 7 Stop for the traffic  
-through the heart of me
- 8 Song for sinking lovers
- 9 98's ok J
- 10 A song for me



Roger Chapman vocals/percussion  
John Whitney guitars/banjo/organ  
Robert Townsend drums/percussion/harp  
John Weider guitars/violin/dobro  
John Palmer vibes/piano/flute

Tracks 1-4, 8-Banc Whitney/Chapman  
Track 5 Whitney/Chapman/Grech  
Track 9 Whitney/Weider  
Track 10 Whitney/Weider/Chapman/Townsend

Recorded at Olympic, London  
Produced by Family for Broadgate Bush Limited  
Engineer: George Chkiantz  
2nd Engineers: Roger Beale, Keith Harwood,  
Dave Bridges  
Co-ordination: Tony Gourvish  
Track 3, organ: Thank you George Bruno  
Album photographer: Bill Holden  
Equipment, refreshment, transport: Brian, Jack,  
Harvey and Dave

Song for you Roger Chapman

Children can you laugh me all your young life's meaning  
Playing as you do, I feel the truth in you.

Will's blues John Weider

I saw you and you saw me  
For a moment we were free

Dedicated to: You, Emily Muff, Lee Whiting, P Pam, Jenny, Lep 'the dubs', Glover (Leicester), Anna, Sandie, Cissie Loftus,  
Teddy and Pauly, Auntie Ada, Hoggy, Big Mick, Roy, Alex, Zeke, Chop Chop, Jim and Aud, Mick the greengrocer, Plum,  
Mick Flynn, Robin the raver, all at Warner Bros - Reprint, Mr Lyons, Mr and Mrs Joe, Scooter Chris, Eric and Mrs O-Montrose,  
Oakley, the Bush, Broadgate Park, King Edwards, Lots, Burlesque, Aslan.

'See you tomorrow Tom - everybody have a good time'



### No Mule's Fool

*Walters/Chapman*

A day-day in this old town  
A busy yellow eye looks down  
A hawkeye's the only lady around

Like the grass, he bite the hay  
The sun of us drift through the day  
A teatery, a sigh, and it's a lick away  
Chorus

Know we're happy, like a pride say so  
But one day they're gonna see  
We're only doing whatever makes us happy  
Sitting here, me and my mule, we make our own rules  
and it's cool

*(Re part chorus until last line, which reads)*  
Sitting here, me and my mule, we're nobody's fool  
and it's cool

Close my eyes, yeh I feel alright  
Must be close to ninety-five  
I act my shake from a good old hat that's made from  
hats

One more day in God's good sun  
And we won't move for anyone  
Spread our hay day and ways just tending on  
Chorus

I'm looking down, there's my old mule  
A oldster me but his own's fool  
He's my only friend and he's cool  
*(Re part chorus until last line, which reads)*

### Drowned in Wine

*Walters/Chapman*

After the turn you finally learn to play along  
Your feeling, are blind as you don't really mind if it's  
right or wrong

Kill in fire  
No, they won't let it stand on the back of their hand  
Won't take a cave in the mine

After in  
You see what they done, the end just a legend to  
After in  
The end is in sight and the thought of a fight, now it's  
a life ring

Years and mine  
They won't let it stand on the back of their hand  
Won't take a cave in the mine

I could cry help  
But I'd much sooner find for myself  
Don't know, feel that I'm down and in wine  
Have every thought of having to fall in line

Just want to grow, just want to grow and share  
what's yours and mine  
A- sure as I see they're looking at me with glass- an  
And as sure as I feel I know they're for real, and  
and the sun is mine

Well, I'm drowned in wine  
No, they won't let it stand, no, no

But I want to feel that I'm drowned in wine  
Have every thought of having to fall in line  
Just want to grow, just want to grow and share  
what's yours and mine

After the turn you finally learn to play along  
Your feeling, are blind as you don't really mind if it's  
right or wrong

I'm drowned, drowned in wine  
No, they won't let it stand, no  
No, they won't let it stand  
I said they won't let it stand, no

Drowned in wine, etc.

*(Re part chorus until last line, which reads)*

### Love Is a Sleeper

*Walters/Chapman*

Love is a sleeper locked in a room  
Waiting for someone to waken it  
Holding a key for a heart that's immune  
Frightening it's heart with a key  
But never or later it's back through the cold  
All the warmth and the tremors that's shaking it  
Love is a sleeper no one can deny  
I know, I've been so tired many times

Love is a sleeper content by the sea  
Lying so easily so far away  
Waiting for the tide and the moon to surge  
So pulled by the force that we hide away  
But the heart of us empty more of love than not  
And left by itself it's a coward  
Love is a sleeper no one can deny  
I know, I've been so tired many times

*(Re part chorus until last line, which reads)*

### Some Poor Soul

*Walters/Chapman*

Mean, snail-dry looks down  
Giving what it has to give  
Crack of twig may be poachers  
A poor soul ain't got long to live

Rattle and a crackle  
And a rattle with a shuffle  
Oh, you let in the carry and the hurry  
Of the furry footed people

Through the trees a glimmer  
And a shimmer on the water  
And a shimmer and the tracks across the pond  
A hungry blunder load, sick, ugly and alone

Shaky wooded looks  
Shivers on the evening  
And the cold that waits with boiled breath  
Oh the - about hungry toms

Mean, snail-dry looks down  
Giving what it has to give  
Crack of twig may be poachers  
I said some poor soul ain't got long to live

*(Re part chorus until last line, which reads)*

### Wheels

*Walters/Chapman*

I'm holding a bubble in one ear believe in  
They look through and distort the view  
They say it's alright and odd with a wink  
But the work has the smile of abuse

I'm holding a mirror in one hand to peek in  
It's clear and they say it's so near to me  
But the crack is a path just there for the seeking  
Look behind the peering are shown

Chorus  
Lining out slowly I'm trying to make good  
But where slowly grinding, grind slowly to mud

I wish for the north, and I get one a piece  
My intention doesn't say so for the deep  
No one's repeat what my mouth tries to speak  
Forsaking the bit, not seeing the back

### Begot first verse

Chorus

*(Re part chorus until last line, which reads)*

### Hey - Let It Rock

*Walters/Chapman*

Light on a candle, think about flame  
Here on the washing, think about pain  
Look at the dream to see if there's a point  
Nothing for love, just fun and cold to sit  
Thinking of everyday things  
Everything swings

Waiting for Christmas to see what it sends  
Look in the library to see what it finds  
Frying a laid that wanted to fly  
Lying down sleep, having a look  
Wind on the bridge on a great father clock  
Digging the music! Hey - let it rock

*(Re part chorus until last line, which reads)*

### Stop for the Traffic-Through the Heart of Me

*Walters/Chapman*

Stop for the traffic

Maybe I can see  
Remains of a flower, stump of a tree

Shaking hands with people  
Who are smiling in sympathy  
Trying to win over through, through the heart of me  
Building tall, people small

Maybe they can't see  
That the sea here sliding down on little old me  
Walking down the main street  
But their eyes just can't see

They're trying to win over through, through the  
heart of me  
Copyright Control

### Song for Sinking Lovers

*Walters/Chapman*

That perfume in the air is like the one she'd wear  
And her hair

It always took time to repeat  
My watch it brings of late to me the times I'd wait  
By the side

Her way from work did indicate

Chorus

Occasionally I think of things  
When I could hold her bell inside my rings  
Just in line I can plot the blind and shut it from my  
mind

This cigarette I smoke reminds me of a kiss  
That she spoke

On mornings when we first awake

My walk upon the grass right now it brings to pass  
When she'd ask

If everything we'd got would last

Chorus

*(Re part chorus until last line, which reads)*

### A Song for Me

*Walters/Chapman/Writer/Torward*

I was waiting, I was singing  
Was standing patiently

Who would wait this long for me

Who would sing a song for me

I was waiting, I was waiting

Open mind to open miles

Who will crack me a crooked smile

Who will climb my crooked stile

I was crying, I was standing

Over broken glass laid tracks

Following ancient portents, maps

Who could tell the paths from cracks

I was talking, I was shouting

Listen please don't turn away

Who turns deaf to what I've got to say

Who will point my peritalk away

*(Re part chorus until last line, which reads)*



A SONG FOR ME





*Cass • John • Michélie • Dennie*

THE MAMAS & THE PAPAS



DUNHILL

D-50010



DEER LEGS BLUE WAS THE SKY  
AND THE TREES FLAIED  
TALL IN LAUREL CANYON  
OUTSIDE WAS THE BURNING KIMBERLIE,  
SMILING IN THE SUNSHINE  
SPRAWLING IN THE GRASS  
SHUFFLING THE BUTTERPUPS WITH TENDER NOSTRILS  
AND SOFTLY SAVORING US NAGERS  
LONG BLENDED HAP AND WAX-WING SHORTS  
PATTERED WIDE BEETS AND SHADY DENIM  
UNSHOWN CHINS AND UNSPANNED RIVER  
GOD EYES AND CHUBBY THIGHS  
AND DISTANT MEMORIES OF THE OCEAN AT MONTREUX,  
AND MOOSE WAS PAPA JOHN  
TALL, THIN AND PERPLEXED LIKE A RAG BOLL  
WITH MAMA CASS  
LARGES AS LIFE AND TWICE AS NICE,  
AND PAPA CENNY  
SMILING SILENTLY AS HE ALWAYS IS,  
AND MAMA MICHELLE  
WHO IS RUINING AND BEAUTIFUL  
AND ANGELIC WHEN SHE WANTS TO BE

INSIDE WAS THE STUDIO,  
COLD AND CLINICAL, WITH WALLS OF WHITE  
AND WALLS OF YELLOW  
AND A BAKEN COFFEE MACHINE  
CRASH ON, SMO MAMA CASS  
SCREAM ON, SMO PAPA JOHN  
SING ON, SMO MAMA MICHELLE  
AND WE ALL FELL DOWN SAID PAPA JOHN  
WHICH MIGHT HAVE BEEN THE TITLE  
BUT WASN'T  
THEY WERE MAKING RECORDS AND IT ISN'T EASY  
TO PLACE FEELINGS AND DREAMS  
SOFT AND POETIC  
ON HARD BLACK SHELLAC  
SOLID AND SALEABLE  
AND YOU SHOULDN'T SET EMOTIONS  
UNLESS THEY'RE HONEST  
HONEST PEOPLE DON'T BOLT DOORS  
BUT THEY DID  
AND THEY'RE HONEST PEOPLE  
THEIR DOORS WAS BARRED, BOLTED AND RAMPAUTED  
TO KEEP OUT THE BAD VIBRATIONS OF COURSE,  
AND BEYOND THEIR DOOR WAS A MIRRORS OF  
STALE HANGINGERS  
CROWN ROYAL  
ELECTRIC FIDDLERS  
TAPES  
WIRES  
KNOWS  
EARTHMOBES  
BONES  
ASPIRINS  
DOG ENDS  
AND LOU ADLER

SIDE TWO  
I SAW HER AGAIN  
J Phillips Pub by Troubadour Music Inc. BMI 2 50  
Pub by Troubadour Music Inc. BMI 2 50  
STRANGE YOUNG GIRLS  
J Phillips Pub by Troubadour Music Inc. BMI 2 45  
I CAN'T WAIT  
J Phillips Pub by Troubadour Music Inc. BMI 2 40  
EVEN IF I COULD  
J Phillips Pub by Troubadour Music Inc. BMI 2 40  
THAT KIND OF GIRL  
J Phillips Pub by Troubadour Music Inc. BMI 2 00  
ONCE WAS A TIME I THOUGHT  
J Phillips Pub by Troubadour Music Inc. BMI 0 58

MUSICAL SOUNDS WERE MADE BY HAL  
BLAINES ORGANS • LARRY KNECTELS  
ORGAN AND PIANO • JOE OSBORNS  
BASS • THE GUITAR SOUNDS BY THE  
DOCTOR ERIC MORD, TOMMY TEDESCO  
AND JOHN PHILLIPS, THE ACKNOWLEDGED  
LEADER AMONG THE STRANGE  
INSTRUMENTS USED—ONE WAS THE  
ELECTRIC VIOLIN OF PETER PALAVAN,  
THE FANTASTIC ENGINEER ON THIS  
ALBUM WAS BONES MOWE, HENRY  
LEWY MORE THAN HELPED ELECTRONICALLY,  
BOTH WERE ASSISTED BY BOWEN  
DAVID, THE COVER AND LINER  
PHOTOS WERE OF COURSE BY GUY  
WEBSTER, TAKEN AT 5:00 AM IN THE  
DESERT, THE ART WORK WAS DONE BY  
GEORGE WHITEMAN, ARRANGEMENTS  
ARE DONE BY HEAD (IMPROMPTU)  
ON THE SESSION WITH CONTRIBUTIONS  
BY EVERYONE—

LOU ADLER Producer

QUINILL RECORDS  
(A Subsidiary of ABC Records)  
New York / Beverly Hills

NOBODY OUTSIDE AHEAD WHAT WAS HAPPENING,  
BECAUSE NOBODY OUTSIDE WAS ABLE TO GET INSIDE,  
PAPA JOHN, MUMBLING AND STUMBLING LIKE A  
PALM TREE IN A THUNDERSTORM,  
WAS HEARD TO SPOKE SOMETHING ABOUT  
"A CLOSED MIND,"  
WHATEVER THAT IS,  
AND THE BELLING AND COOING OF MAMA CASS  
SPONTANEOUSLY WARTED OUT ONTO THE  
CONCRETE DESERT CALLED SUNSET BOULEVARD  
ON WHICH THE PALCHITUDE OF THE SETTING SUN  
IS SURELY MATCHED  
MAMA MICHELLE SMILED GRACEFULLY  
FROWNED ELEGANTLY  
AND DAILY RECEIVED THE APPROVAL SHE SOLICITED,  
FOR WHO COULD NOT APPROVE OF ONE SO LONG OF LEG,  
SURE TO SMILE, BLUE OF EYES AND BLONDE OF HAIR  
PAPA DENNY WAS EATING CHEESE PUFFS  
AND SAYING NOTHING  
AND THE WHOLE THING SWIRLED AND SWAM

LIKE A BARRAGE MOVIE  
EVERY DAY OR MONTH OR HOWEVER LONG IT TOOK,  
LOU ADLER WOULD EMERGE,  
BEARDED AND SUNKEN EYED  
GLITCHING A SHINY BLACK DEMONSTRATION RECORD,  
HAILED ON ALL SIDES BY ENTHUSIASTIC CATERVAILING  
SUCH AS WAS NEVER HEARD AT CHAVEZ BRAVINE,  
AND LEBILANT CRISPS IN UNISON OF  
"THE NEW SINGLE!"  
"WHAH!" HE GRUNTED AS HE ALWAYS DOES  
WITH A RILE OF THE EYES  
AND A STRAWING OF THE SIX WEEKS GROWTH  
WHICH WAS BLACK AND SINISTER  
AND ON THE TWELFTH DAY  
OR WEEK  
OR MONTH  
IT BECAME OBVIOUS TO EVERYONE CONCERNED  
AND EVEN TO THOSE WHO WERENT  
THAT IT WOULD BE IMPRACTICAL  
OR MACRANINCHOUS  
OR BOTH  
TO RELEASE TWELVE THINGS SIMULTANEOUSLY  
AND SO THE PHONE WAKES CRACKLED TO NEW YORK  
AND BACK  
AND AN ABUNDANCE OF WINKS FLUTTERED ONTO AN  
ABUNDANCE OF POLISHED MANDANNY DESKS  
AND WHILE MAMA CASS WAS BEING PHOTOCOPYED  
BY MOBY DASH ON HIS LOCAL TELEVISION SHOW  
AND EVERYBODY ELSE WAS CONGRATULATING  
THEMSELVES,  
THE LOGICAL ALTERNATIVE WAS ADOPTED  
HERE ARE TWELVE THINGS  
ALL ON ONE RECORD  
THANKS BE TO GOD

ANDY WICKHAM





0550014 **STEREO**

# The Mamas & The Papas Deliver

**D2**

RECORD

WIRL

*Includes:*  
"DEDICATED TO  
THE ONE I LOVE"  
and  
"CREEQUE ALLEY"





3

**THE MAMAS AND THE PAPAS  
DELIVER**



SIDE A	
DEDICATED TO THE ONE I LOVE (Featuring/Bass)	
Trademark Music Pub. Inc.	DMJ 2:30
MY GIRL (S. Robinson/R. White)	
Jehale Music	DMJ 3:35
CREEQUE ALLEY (J. Phillips/M. Gilman)	
Trademark Music Pub. Inc.	DMJ 3:45
SING FOR YOUR SUPPER (Rogers & Hart)	
Harbell & Co., Inc.	ASCAP 2:45
TWIST AND SHOUT (S. Russell/P. Medley)	
Red House Music	BMJ 2:45
FREE ADVICE (J. Phillips/M. Gilman)	
Trademark Music Pub. Inc.	DMJ 3:10

SIDE B		
LOOK THROUGH MY WINDOW (J. Phillips)		SWI 1:03
Freddie Manx Pub. Inc.		
BOYS & GIRLS TOGETHER (J. Phillips)		SWI 1:15
Freddie Manx Pub. Inc.		
STRING MAN (J. Phillips/M. Gillem)		SWI 2:50
Freddie Manx Pub. Inc.		
FRUSTRATION (J. Phillips)		SWI 2:50
Freddie Manx Pub. Inc.		
DID YOU EVER WANT TO CRY (J. Phillips)		SWI 2:53
Freddie Manx Pub. Inc.		
"JOHN'S MUSIC BOX" (J. Phillips)		SWI 1:01

Denny  
29 November  
Sun in Sagitta

[illegible]

**CASS**  
19 September  
Sun in Virgo

[illegible]

Microscopic data on the Mayas & Papas is reproduced from the book HEAVEN KNOWS WHAT by Grant Lewi with permission from the publishers, Llewellyn Publications, St Paul, Minnesota 55101



THE  
GREEN  
MOUNTAIN  
BOYS





GREEN MOUNTAIN  
RECORDS

GMS 1036  
STEREO



BRUCE



BARRY



TIM



DOUG

# THE GREEN MOUNTAIN BOYS

## SIDE 1

1. FOX ON THE RUN 2:19  
H. Baird
2. HICKORY HOLLOW 2:01  
D. Baird
3. A MEMORY OF YOU 2:15  
H. Baird
4. LITTLE BESSIE 3:08  
H. Baird
5. BRINGING MARY HOME 3:47  
Duffy, Mark Kingston
6. ROLL IN MY SWEET BABY'S ARMS 2:08  
H. Baird

## SIDE 2

1. STAGOLEE 2:16  
H. Baird
2. TEACH YOUR CHILDREN 2:17  
C. Nash
3. NEW CAMPTOWN RACES 2:23  
C. Nash
4. LEAVES THAT ARE GREEN 2:40  
P. Series
5. BORN TO BE WITH YOU 1:43  
D. Robertson
6. THE LEGEND OF THE REBEL SOLDIER 2:59  
C. Nash
7. BLACKJACK 2:05  
C. Nash, Leavitt

RECORDED AND PRODUCED BY  
R. C. LONGFELLOW, JR.

GREEN MOUNTAIN RECORDS

On March 14, 1970, in the tiny village of Craftsbury Common, Vermont, there was a banjo contest. The gym of the local school was crowded with people who had come to hear the 20 or so contestants. The music had been going on for about an hour, and the audience had heard some very fine playing when the M.C. introduced the next player, 14 year old Bruce Stockwell accompanied by the Green Mountain Boys. The audience applauded politely as Bruce and his three teenage accompanists stepped into position. Then the group began to play, and the audience exploded with applause and cheers, for Bruce and the Green Mountain Boys were far outplaying the other contestants. It took a long time for the applause to die down so that the contest could continue, and during those four minutes the Green Mountain Boys had won over 800 more fans.

This is how word of the Green Mountain Boys spread in the early years of their existence. A contest or social event in some small town, and there would be another group of people who could not stop talking about these extraordinary bluegrass musicians.

Now the Green Mountain Boys are widely known throughout the New England area. They have appeared with such people as Earl Scruggs, John Hartford, Grandpa Jones, and Boots Randolph as well as appearing on TV and playing in many contests, consistently winning top honors.

Formed in the spring of 1969, the Green Mountain Boys come from two Putney families. Fifteen year old Barry Stockwell, a high school sophomore, is the lead singer and guitar player. His brother Bruce, 16, plays the banjo and sings baritone. Doug Harlow, 18 and a college freshman, plays string bass and sings tenor. His younger brother, 16 year old Tim, a junior in high school, plays mandolin and provides an occasional bass voice.

The selections on this record show the versatility and virtuosity of these outstanding musicians. The album begins with *Fox on the Run*, a song the boys have turned into a local hit and one that is always requested when they play. Of course there are several banjo tunes that display Bruce's incredible dexterity and mastery of that instrument. The lightning quick interchange between banjo and mandolin on *Mocking Banjo* show that Tim's playing is equally fine. Although bluegrass is usually associated with fast music, two slower ballads have been included to show how well the group can handle these numbers. Two recent songs, *Teach Your Children* and *Leaves That Are Green*, show how the Green Mountain Boys can adapt a popular song to the bluegrass style.

CRAFTSBURY COMMON, VT.



# SELECTIONS FROM BEOWULF

READ BY J. C. POPE

These readings are designed to illustrate my conception of the meter and the rhythmic elaboration as set forth in my book, *The Rhythm of Beowulf*, New Haven, Yale University Press, 1942. All the selections are there included on pages 168 ff., and their rhythms indicated by musical notation, though occasionally I have changed my mind about a particular verse. To each half-line or verse are assigned two measures of syllables time, to be filled either wholly by spoken syllables or partly by quadruple time, to be the measured pauses called rests. The rests which are peculiar to my theory come at the beginning of certain verses in place of the expected syllable with primary accent, so that the voice comes in "off the beat". This happens twice in the opening line and frequently elsewhere. I believe that such rests must have originated long before the time of Beowulf (700-750 A.D.) in the practice of accompanying verses, whether sung or spoken, with the harp. Whether Beowulf itself was ever so accompanied is not known. The present readings keep time somewhat more strictly than may be thought necessary, but it will be obvious that they do not keep it with mathematical rigor, that the strength of accents varies according to meaning, that quantities vary a little with the pressure of syllables, and that extrametric pauses are not infrequent.

The pronunciation approximates very roughly that of the West-Saxon dialect in the tenth century, a little earlier than the date of the unique MS. (about 1000). Though most of the dialectal inconsistencies of the MS. have been allowed to remain, I have made a few slight changes in the direction of a normal West-Saxon. Metrically important are the syllabic quantities, which, though variable within limits, depend in part on distinctions between long and short vowels and between single and double consonants. The qualities of the vowels and diphthongs, though I have done my best with them, are of less immediate importance. Many scholars would prefer a less subdued treatment of the diphthongs.

My readings follow in the main the long-familiar text of Klaeber. My few departures from it are noted under the headings of the relevant selections below.

1. The Prologue, lines 1-11 and 26-52, epitomizing the meteoric rise of Scyld, founder of the Danish royal line, and telling how, when he died, his retainers carried him to the shore, placed him by the mast of a ship which they loaded with treasure, set a golden banner high above his head, and gave him in sorrow to the ocean. No one, however wise, could say who received that cargo. (In the middle of line 6, I begin a new sentence, in hesitant agreement with the recent editions of Wrenn and Dobbin.)

II. Beowulf's Voyage to Denmark, lines 205-224. Beowulf the Great, having resolved to help the Danes against the monster Grendel, chooses fourteen warriors from among his people and proceeds with them to the shore. After the bustle of a swift embarkation they push off. The ship, with a favoring breeze, skims the water like a bird, till on the next day they see a rugged land emerging and reach the end of their voyage. (My intonation of the final clause is based on my assumption that the mysterious word *solote* means "foreign journey", and that the whole clause means, "Then was traversed the (last stretch of) water at journey's end.")

III. Part of the Fight with Grendel, lines 736-770. Beowulf, finding sleep, watches while Grendel, after seeling and devouring one of his men, advances upon him. He grasps the outstretched hand so powerfully that Grendel is instantly frightened and tries to escape. The tug of war begins as Beowulf first sits up, then stands, then advances. At its height the struggle terrifies all the Danes in Hrothgar's capital. The hall resounds. (At line 747b I have added the words *him swa* on the chance that they once stood in the MS. With their addition the clause would mean "In such fashion the enemy (Grendel) reached towards him (Beowulf) with his hand," and would qualify the preceding statement that Grendel had actually seized him.)

IV. A Scene at the Banquet in Heorot, lines 1159-1174. After the tragic tale of Finn and Hengest has been sung, merriment breaks out afresh. Then Hrothgar's queen, Wealhtheow, makes her stately entrance toward the throne while the poet gives us the uneasy tableau of the harmonious rulers, Hrothgar and his nephew Hrothwulf, sitting side by side with the still trusted Unferth at their feet. Wealhtheow, offering a cup, begins her speech to Hrothgar. (This passage illustrates the hypermetric form, to which I allot twice the normal time. The six extra-long pairs of verses coincide with the tableau. This form, rare in Beowulf, is frequent in several of the surviving Old English poems.)

V. Hrothgar's Description of Grendel's Home, lines 1345-1372. Hrothgar, who is trying to account to Beowulf for the unexpected raid of a second, female monster whom he takes to be Grendel's mother, says that the most reliable observers have seen two demonic shapes stalking the moors, one female, the other male, though much larger than any man. Long ago they had named the male Grendel; they knew nothing of any father. These two have haunted the waste-lands where a torrent drops below the mists of the head-lands. The pool thus formed is not far distant. Frost-covered trees, fast-rooted, overhang the water, in which at night a strange fire burns. No man knows what lies below. The antlered hart, if he comes there with the hounds after him, would rather give up his life on the bank than hide his head in the water. It is no wholesome place!

VI. The Speech of the Sole Survivor as he Buries the Treasure, lines 2247-2266. The elegiac mode, which dominates the second part of the poem, is here developed with full dramatic relevance out of the history of the dragon's hoard. The speaker, no longer able to use the gold and the armor which he and his dead companions had won, consents it to the earth from which it came and laments the vanished satisfactions of war and peace. (At line 2252 I have substituted the familiar emendation *searig* for the MS. *gegarow*, not out of absolute conviction but because it yields a clear and appropriate meaning at an otherwise doubtful spot.)

VII. The Conclusion, lines 3156-3182. In the space of ten days Beowulf's people build a great mound on a headland to hold his ashes and the treasure he had won from the dragon. Then twelve chosen warriors ride around it, lamenting his death and praising his virtues. (At line 3157, where *hlæw* on ho seems the likeliest reading of the MS., I have inadvertently followed Klaeber, but the meaning is nearly the same.)



educational audio visual, inc.

LEXINGTON

MA 01860







SIDE ONE

# SHE LOVES YOU

McCartney Corp.  
Recorded June 1, 1963

# LOVE ME DO

McCartney Music Corp.  
Recorded September 13, 1962

# I WANT TO HOLD YOUR HAND

McCartney Music Corp. (EMI, A)  
Recorded October 1, 1963

# CAN'T BUY ME LOVE

McCartney Music, Inc. / United Music Corporation  
Recorded February 11, 1964

# A HARD DAY'S NIGHT

McCartney Music, Inc. / United Music Corporation  
Recorded April 19, 1964

# I FEEL FINE

McCartney Music, Inc.  
Recorded October 18, 1963

# EIGHT DAYS A WEEK

McCartney Music, Inc.  
Recorded October 8, 1964

# TICKET TO RIDE

McCartney Music, Inc. / United Music Corporation  
Recorded February 17, 1965

# HELLO!

McCartney Music, Inc. / United Music Corporation  
Recorded April 11, 1965

# YESTERDAY

McCartney Music, Inc.  
Recorded February 19, 1967

# WE CAN WORK IT OUT

McCartney Music, Inc.  
Recorded October 26, 1965

# PAPERBACK WRITER

McCartney Music, Inc.  
Recorded April 11, 1966

SIDE TWO

# PENNY LANE

McCartney Music, Inc.  
Recorded December 28, 1963

# ALL YOU NEED IS LOVE

McCartney Music, Inc.  
Recorded June 14, 1967

# HELLO, GOODBYE

McCartney Music, Inc.  
Recorded December 2, 1967

# HEY JUDE

McCartney Music, Inc.  
Recorded July 29, 1968 (two versions)

# GET BACK

McCartney Music, Inc.  
Recorded January 17, 1969

# COME TOGETHER

McCartney Music, Inc.  
Recorded July 21, 1969

# LET IT BE

McCartney Music, Inc.  
Recorded January 26, 1970  
with final mixing done in March 1970

# THE LONG AND WINDING ROAD

McCartney Music, Inc.  
Recorded February 28, 1970  
with final mixing done in March 1970

All songs composed by  
John Lennon & Paul McCartney / BMI

Produced by GEORGE MARTIN  
Recorded in England

"ALL 25 SONGS REACHED THE NO. 1 POSITION ON THE TOP 40 R&B CHARTS.  
AS COMPILATED BY BILLBOARD MAGAZINE. INTERNATIONAL BILLBOARD PUBLISHING  
ALL MATERIAL HEREIN REPRODUCED BY PERMISSION OF EMI RECORDS LTD."



Carnegie

EMI



4051

# TO GIVE

The Reason I Live



## FRANKIE VALE





**DO YOU HAVE  
THESE  
BEST SELLING  
4 SEASONS  
ALBUMS?**



**THE 4 SEASONS NEW GOLD HITS**  
C'mon Marianne • Let's Ride Again • Beggin' •  
Around And Around (andaroundandaround-  
andaroundandaround) • Good-Bye Girl • I'm  
Gonna Change • Tell It To The Rain • Dody •  
The Puppet Song • Lonsome Road (The Wonder  
Who?) PHM 200-243 PHS 600-243



**THE 4 SEASONS' GOLD VAULT OF HITS**  
Let's Hang On • Rag Doll • Big Man In Town •  
Bye, Bye Baby (Baby, Goodbye) • Save It For  
Me • Ronnie • Dawn (Go Away) • Girl Come  
Running • Silence Is Golden • Cry Myself To  
Sleep • Toy Soldier • Betrayed  
PHM 200-196 PHS 600-196



**THE 4 SEASONS'**  
**2nd VAULT OF GOLDEN HITS**  
Sheryl • Walk Like A Man • Candy Girl • Stay  
• Marlana • I've Got You Under My Skin •  
Alone • Big Girls Don't Cry • Working My Way  
Back To You • Peanuts • Opus 17 • Connie-O  
PHM 200-221 PHS 600-221



**frankie valli solo**  
CANT TAKE MY EYES OFF YOU  
THE SUN AIN'T GONNA SHINE (Anymore)  
(You're Gonna) HURT YOURSELF  
MY FUNNY VALENTINE  
BEFORE LOVE, BUT  
MY BETTER'S EYES  
THE TROUBLE WITH ME  
YOU'RE READY NOW  
**FRANKIE VALLI SOLO**  
My Funny Valentine • (You're Gonna) Hurt  
Yourself • Ivy • Secret Love • Can't Take My  
Eyes Off You • My Mother's Eyes • The  
Sun Ain't Gonna Shine (Anymore) •  
The Trouble With Me • The Proud One •  
You're Ready Now PHM 200-247 PHS 600-247

**AND  
FRANKIE  
VALLI  
OF THE  
4 SEASONS  
WITH HIS  
OWN NEW  
SOLO ALBUM**



# COLUMBIA

**BILLY JOE ROYAL**  
**DOWN IN THE BOONDOCKS**

RADIO STATION COPY - NOT FOR RESALE

CL 2403

SIDE 1  
XLP 110979

1. POLLYANNA 2:13
2. LEANING ON YOU 2:16
3. HEARTACHES AND TEARDROPS 2:24
4. FUNNY HOW TIME SLIPS AWAY 2:57
5. MY FONDEST MEMORIES 2:43
6. DOWN IN THE BOONDOCKS 2:34

Produced by Joe South

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# COLUMBIA

**BILLY JOE ROYAL**  
**DOWN IN THE BOONDOCKS**

**RADIO STATION COPY - NOT FOR RESALE**

CL 2403

SIDE 2  
XLP 110980

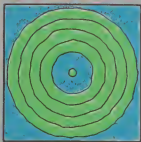


1. I KNEW YOU WHEN 2:32
2. THOSE RAILROAD TRACKS IN BETWEEN 2:05
3. STEAL AWAY 2:15
4. OH, WHAT A NIGHT 2:00
5. KING OF FOOLS 3:00
6. I'VE GOT TO BE SOMEBODY  
2:59

Produced by Joe South

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**ROUNDER**

**Side One**

**1031**

(36488)

**“WILD, WILD YOUNG WOMEN”**

1. MY BOY ELVIS Janis Martin 2:04
2. HOP, SKIP AND JUMP 1:49  
The Collins Kids (Larry and Lorrie)
3. REAL GONE JIVE 2:01  
The Nettles Sisters with the Rodeo Tune Wranglers
4. OO-BA LA BABY Jean Chapel 1:58
5. SKULL AND CROSSBONES Sparkle Moore 2:29
6. O.K. DOLL Joan King 1:54
7. WE'RE GONNA BOP 2:13  
Alvadean Coker and the Cokers





**ROUNDER**

**Side Two**

**1031**

(36488)

**“WILD, WILD YOUNG WOMEN”**

1. HOY HOY 1:58  
The Collins Kids (Larry and Lorrie)
2. OOBY-DOOBY Janis Martin 1:54
3. WILLYOU, WILLYUM Janis Martin 1:52
4. GONNA BE LOVED Linda and the Epics 2:38
5. ROCK-A-BYE BOOGIE The Davis Sisters 2:28
6. ROCK-A-BOP 2:12  
Sparkle Moore with Dan Belloc and his Orchestra
7. WILD, WILD YOUNG MEN Rose Maddox 2:22





TM

## SAMPLER

**SIDE A**  
**STEREO**

**SPABC-776**  
(SPABC-776-A)  
NOT FOR SALE

1. SUNSHINE (J. Mayall) Hibiscus Music Co (ASCAP) -  
JOHN MAYALL 5:33
2. IT'S LOVE BABY (24 Hours A Day) (T. Jarrett)  
Excelloric Music (BMI) -DELBERT McCLINTON 2:31
- \* 3. SHAKE SOME ACTION (Jordan/Wilson) Photon/Bleu  
Disque Music (ASCAP) - FLAMIN' GROOVIES 4:36

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TM

## SAMPLER

**SIDE B**  
**STEREO**

**SPABC-776**  
(SPABC-776-B)  
NOT FOR SALE

1. I WOULD RATHER GO BLIND (E. Jordan/B. Foster)  
Arc Music (BMI) - CHRISTINE McVIE 3:14
- \*\* 2. WISHING I COULD (L. Hosford) His and Hers/On Fire  
Music (BMI)-LARRY HOSFORD 3:14
3. HEART DON'T FAIL ME NOW (D.L. Jones) Publicare  
Pub. Co. (ASCAP) - RANDY CORNOR 3:05
4. THE WRESTLING MARCHES (G. Sutton/L. Cheshier)  
Flagship Music (BMI) - BUCK TRENT 4:19

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©1976, ABC Records, Inc.





**REPRISE RECORDS**

**A SONG FOR ME  
FAMILY**

Produced by Family For Bradgate Bush Ltd.

**RS 6384**

(31,013)

**SIDE  
1**

1. NO MULES FOOL  
(Whitney-Chapman)
2. DROWNED IN WINE  
(Whitney-Chapman)
3. LOVE IS A SLEEPER  
(Whitney-Chapman)
4. SOME POOR SOUL  
(Whitney-Chapman)
5. WHEELS (Whitney-Chapman-Grech)

MADE IN U.S.A. - REPRISE RECORDS, A DIVISION OF WARNER BROS.-SEVEN ARTS RECORDS, INC.

**STEREO**





**REPRISE RECORDS**

**A SONG FOR ME  
FAMILY**

Produced by Family For Bradgate Bush Ltd.

**RS 6384**  
(31,014)

**SIDE**  
**2**

6. HEY-LET IT ROCK  
(Whitney-Chapman)
7. STOP FOR THE TRAFFIC - THROUGH  
THE HEART OF ME (Whitney-Chapman)
8. SONG FOR SINKING LOVERS  
(Whitney-Chapman)
9. 93'S OK J (Whitney-Weider)
10. A SONG FOR ME  
(Whitney-Chapman-Weider-Townsend)

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**STEREO**



# DUNHILL

## THE MAMAS & THE PAPAS

Side 1

D-50010-A

- |  |      |
|--|------|
| 1. NO SALT ON HER TAIL (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)               | 2:35 |
| 2. TRIP, STUMBLE & FALL (J. Phillips & M. Gilliam)<br>(Trousdale Music Pub., Inc. - BMI) | 2:35 |
| 3. DANCING BEAR (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)                      | 4:08 |
| 4. WORDS OF LOVE (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)                     | 2:13 |
| 5. MY HEART STOOD STILL (Rodgers & Hart)<br>(Laurence Harms, Inc. - ASCAP)               | 1:43 |
| 6. DANCING IN THE STREET (Stevenson & Gaye)<br>(Jobette Music - BMI)                     | 3:00 |

Produced by: LOU ADLER

A SUBSIDIARY OF A.B.C. - PARAMOUNT RECORDS, INC. MADE IN U.S.A.



# DUNHILL

## THE MAMAS & THE PAPAS

Side 2

D-50010-B

- |   |      |
|---|------|
| 1. I SAW HER AGAIN (J. Phillips & D. Doherty)<br>(Trousdale Music Pub., Inc. - BMI) | 2:50 |
| 2. STRANGE YOUNG GIRLS (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)          | 2:45 |
| 3. I CAN'T WAIT (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)                 | 2:40 |
| 4. EVEN IF I COULD (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)              | 2:40 |
| 5. THAT KIND OF GIRL (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)            | 2:20 |
| 6. ONCE WAS A TIME I THOUGHT (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)    | :58  |

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A SUBSIDIARY OF A.B.C. - PARAMOUNT RECORDS, INC. MADE IN U.S.A.



# DUNHILL

## THE MAMAS & THE PAPAS DELIVER

Side 1

DS-50014-A

STEREO

- |   |      |
|---|------|
| 1. DEDICATED TO THE ONE I LOVE (Pauling/Bass)<br>(Trousdale Music Pub., Inc.-BMI)             | 2:56 |
| 2. MY GIRL (S. Robinson/R.White)<br>(Jobete Music-BMI)  | 3:35 |
| 3. CREEQUE ALLEY (J. Phillips/M. Gilliam)<br>(Trousdale Music Pub., Inc.-BMI)                 | 3:45 |
| 4. SING FOR YOUR SUPPER (Rogers & Hott)<br>(Chappell & Co., Inc.-ASCAP)                       | 2:46 |
| 5. TWIST AND SHOUT (B. Russell/P. Medley)<br>(Robert Mellin, Inc./Progressive Music Inc.-BMI) | 2:45 |
| 6. FREE ADVICE (J. Phillips/M. Gilliam)<br>(Trousdale Music Pub., Inc.-BMI)                   | 3:15 |

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# DUNHILL

## THE MAMAS & THE PAPAS DELIVER

Side 2

DS-50014-B

STEREO

- |   |      |
|---|------|
| 1. LOOK THROUGH MY WINDOW (J. Phillips)<br>(Trousdale Music Pub., Inc.-BMI)                           | 3:05 |
| 2. BOYS & GIRLS TOGETHER (J. Phillips)<br>(Trousdale Music Pub., Inc.-BMI)                            | 3:15 |
| 3. STRING MAN (J. Phillips & Gilliam)<br>(Trousdale Music Pub., Inc.-BMI)                             | 2:59 |
| 4. FRUSTRATION (J. Phillips)<br>(Trousdale Music Pub., Inc.-BMI)                                      | 2:50 |
| 5. DID YOU EVER WANT TO CRY (J. Phillips)<br>(Trousdale Music Pub., Inc.-BMI)                         | 2:53 |
| 6. JOHN'S MUSIC BOX (J. Phillips)<br>(Adaptation by John Phillips)<br>(Trousdale Music Pub. Inc. BMI) | 1:00 |

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# THE GREEN MOUNTAIN BOYS

Side 1  
**GMS 1036A**  
**STEREO**  
**(NR2543)**

Green Mountain  
Records  
Craftsbury Common, Vt.

1. Fox on the Run
2. Hickory Hollow
3. A Memory of You
4. Little Bessie
5. Bringing Mary Home
6. Roll In My Sweet Baby's Arms
7. Mocking Banjo



# THE GREEN MOUNTAIN BOYS

Side 2

**GMS 1036B**  
**STEREO**  
(NR2543)

Green Mountain  
Records  
Craftsbury Common, Vt.

1. Stagolee
2. Teach Your Children
3. New Camptown Races
4. Leaves That Are Green
5. Born to Be with You
6. The Legend of the Rebel Soldier
7. Blackjack





# THE BEATLES 20 GREATEST HITS

1

SV-12245  
(SV-1-12245)

1. SHE LOVES YOU • 2:19
2. LOVE ME DO • 2:26
3. I WANT TO HOLD YOUR HAND • 2:24
4. CAN'T BUY ME LOVE • 2:10
5. A HARD DAY'S NIGHT • 2:28
6. I FEEL FINE • 2:20
7. EIGHT DAYS A WEEK • 2:43
8. TICKET TO RIDE • 3:02
9. HELLO • 2:16
10. YESTERDAY • 2:04
11. WE CAN WORK IT OUT • 2:10
12. PAPERBACK WRITER • 2:25

All Songs Composed by John Lennon & Paul McCartney  
All Songs BMI

Produced by George Martin

Recorded in England

© 1982 EMI Records Limited





# THE BEATLES 20 GREATEST HITS

2

SV-12245  
(SV-2-12245)

1. PENNY LANE • 2:57
  2. ALL YOU NEED IS LOVE • 3:57
  3. HELLO, GOODBYE • 3:24
  4. HEY JUDE (Short Version) • 5:05
  5. GET BACK • 3:11
  6. COME TOGETHER • 4:16
  7. LET IT BE • 3:50
  8. THE LONG AND WINDING ROAD • 3:40
- All Songs Composed by John Lennon & Paul McCartney  
All Songs BMI  
Produced by George Martin  
Recorded in England  
© 1982 EMI Records Limited



Johnny Randell

Johnny Randell

**COLONIAL**

CHAPEL HILL, NORTH CAROLINA

BENTLEY  
MUSIC  
CO.-BMA/  
Time 2:03

CR-46  
SSKM-1803

Johnny Randell

Johnny Randell

HOW ABOUT THAT  
(John McCullough)  
JOHNNY RANDELL  
606C-46



Johnny Randell

**COLONIAL**  
CHAPEL HILL, NORTH CAROLINA

BENTLEY  
MUSIC  
CO. - (BAM)  
Times 250

CR-47  
SRM-1804

Johnny Randell

THIS IS THE END  
(John McCullough)  
**JOHNNY RANDELL**  
606C-46

Johnny Randell



# CHOICE



**45  
rpm**

BOX 5021  
NEWARK, N. J.

CUSTOM  
HI-FI  
RECORDING

Produced by  
OZZIE CADENA  
#22

(SOA-#22-A)  
Rasberry Music  
3:45

GOSPEL

## DELIVERANCE WILL COME

(Rasberry)

Raymond Rasberry  
and the  
**RASBERRY SINGERS**  
soloist: Carl Hall



# CHOICE



**The  
SOUND of  
AMERICA**

BOX 5021  
NEWARK, N. J.

CUSTOM  
HI-FI  
RECORDING

Produced by  
OZZIE CADENA  
**#22**

(SOA-#22-B)  
Martin & Morris  
2:30

**45  
rpm**

## NO CONDEMNATION

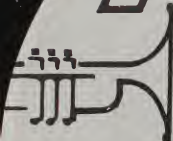
Raymond Raspberry  
and the  
**RASBERRY SINGERS**



45 RPM

# ATCO

**RECORDS**



VOCAL  
73C-26266 SP  
From Atco  
LP 7025  
**MONO**

**45-6923**  
Pub., Jamarnie  
Music, Inc.  
Time: 3:24

**ONE WOMAN**  
(Colton, Smith, Lee, Hodges & Gavin)  
**HEADS, HANDS & FEET**

Produced by Tony Colton

© 1973 Atlantic

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.



45 RPM

# ATCO

RECORDS



VOCAL  
ST-73C-26266 SP  
From Atco  
LP 7025

**STEREO**

45-6923  
Pub., Jamarnie  
Music, Inc.  
Time: 3:24

## ONE WOMAN

(Colton, Smith, Lee, Hodges & Gavin)

## HEADS, HANDS & FEET

Produced by Tony Colton

© 1973 Atlantic

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.



**BED  
AND BOARD**  
(Flax and Lambert)  
**BARBARA MASON**  
Arranged By: Vince Montana

KamaSutra  
Music Inc.  
(BMI)

Time: 3:30

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**MONO**

**BDA 296**  
(BUD 5599)

**NOT FOR SALE**

**BUDDAH RECORDS**





**BED  
AND BOARD**  
(Flax and Lambert)  
**BARBARA MASON**  
Arranged By: Vince Montana

KamaSutra  
Music Inc.  
(BMI)

Time: 3:30

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**STEREO**

**BDA 296**  
(BUDS 5599)

\*DUAL "45"

NOT FOR SALE

**BUDDAH**

**RECORDS**





*WLC*

RECORDS

SIDE 1  
Time 2:58  
Produced By:  
F. Barth &  
F. Soltys

45 RPM  
Carty Music  
ASCAP  
©©1979  
CR1001

FATHER OF THE BRIDE  
(W. Carty)  
WALT CARTY



*WLC*

RECORDS

SIDE 2

Time 2:36

Produced By:  
F. Barth &  
F. Soltys

45 RPM  
Carty Music  
ASCAP  
©©1979  
CR1001

FOREST OF MY DREAMS  
(W. Carty)  
WALT CARTY



# Sunnyview

**Time: 3:38**

Wicked  
Stepmother  
Music Publ.  
Corp.-Wedot  
Music Co.  
(ASCAP)

**PROMOTION COPY  
NOT FOR SALE**

**STEREO  
SUN 3027**

(SUN 3027 A)  
Produced by  
Joe Webb,  
Frank Fair &  
Dennis Williams  
for Newcleus  
Productions, Inc.

**OH BOY**

(Dutch Robinson)

Arr. by Dennis Williams & Joe Webb

**THE BOBBETTES/1986**

"A Jonathan Fearing Mix"

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Stereo 45 RPM  
Side A (2:58)  
KSH 1984 A

**LETTER TO MICHAEL**

(Billy Kirkland)

**LESLIE**

Produced by Billy Kirkland

Strings arr. & conducted by Michael Colina

Published by William Junior Music/  
McAlpin Music (ASCAP)

299-4 RIDGEDALE AVENUE

STONEHENGE RECORDS, INC.

EAST HANOVER, NJ 07936



STONEHENGE



Records, Inc.

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Stereo 45 RPM  
Side B (3:12)  
KSH 1984 B

STONEHENGE RECORDS, INC



**LIFETIME**

(Billy Kirkland)

**LESLIE**

Produced by Billy Kirkland

Published by William Junior Music/  
McAlpin Music (ASCAP)

299-4 RIDGEDALE AVENUE

EAST HANOVER, NJ 07936





# **MUSICATS RECORDS**

**Producer:**  
Todd Urbonas  
**Exec. Producer:**  
Jimmy Edward/  
Jackie Feast for  
Musicats Records

**45 RPM  
STEREO**

**Time: 3:27  
Musicats  
Publishing (BMI)**

## **TEARS BEHIND THE SMILE**

**(Lyrics: Jimmy Edward  
Music: Todd Urbonas)**

**TODD URBONAS**

**© ® 1986 Musicats Records**



# **MUSICATS RECORDS**

**Producer:**  
Todd Urbonas  
**Exec. Producer:**  
Jimmy Edward/  
Jackie Feast for  
Musicats Records

**45 RPM  
STEREO**

**Time: 4:20  
Musicats  
Publishing (BMI)**

## **JACKIE GIRL OF MY DREAMS**

**(Lyrics: Jimmy Edward  
Music: Todd Urbonas)**

**TODD URBONAS**

**© ® 1986 Musicats Records**



*Brunswick*®

55491

(7-391)

Jullo-Brian  
Music, Inc. BMI  
Time: 4:10



Produced by  
Eugene Record  
Arranged by  
Tom-Tom  
Directed by  
Willie Henderson  
& Quinton Joseph  
© 1972 Eliza  
Enterprises, Inc.

**A LETTER TO MYSELF**

(Eugene Record-Sandra Drayton)

**THE CHI-LITES**

DISTRIBUTED BY AMPEX MUSIC OF CANADA 100 Skyway Ave., Rexdale, Ont. Canada



*Brunswick*®

55491  
(7-392)

Julio-Brian  
Music, Inc. BMI  
Time: 3:36

Produced by  
Eugene Record  
Arranged by  
Tom-Tom  
Directed by  
Willie Henderson  
& Quinton Joseph  
© 1972 Eliza  
Enterprises, Inc.

**SALLY**

(Eugene Record-Sandra Drayton)

**THE CHI-LITES**

DISTRIBUTED BY AMPEX MUSIC OF CANADA 100 Skyway Ave., Rexdale, Ont., Canada



**LAURIE**®

LAURIE RECORDS INC., NEW YORK

**RECORD NO.**  
**LR 3320**

**Rogelle Mus.**  
**(BMI)**

**Time: 2:25**  
**SK4M 1990**

**Recorded at**  
**Allegro**  
**Sound Studio**

**HE'S JUST A PLAYBOY**

**(E. Greenberg-B. Baer-  
R. Schwartz)**

**BERNADETTE CARROLL**

**A Gene & Eliot Formula Prod.**



**LAURIE**<sup>®</sup>

LAURIE RECORDS INC., NEW YORK

RECORD NO.  
LR 3320

S & J Music  
Pub. Corp.  
(ASCAP)

Time: 2:22  
SK4M 3127

**TRY YOUR LUCK**  
(Ernie Maresca-Lou Zerato)  
**BERNADETTE CARROLL**

Recorded at Allegro  
Sound Studio



 **date**

**45 RPM**

**2-1613**  
**ZSP 138067**  
**3:58**

**MISTER BO JANGLES**

-J. Walker-

**BOBBY COLE**

Arranged by Bobby Cole  
Produced by Bobby Cole

"DATE" MARCA REG. MADE IN U.S.A.



date

RHB

45 RPM

2-1613  
ZSP 138088  
3:32

**BUS 22 TO BETHLEHEM**

-B. Cole-

**BOBBY COLE**

Arranged by Bobby Cole  
Produced by Bobby Cole

"DATE" MARCA REG. MADE IN U.S.A.



# THE THOUGHT OF LOVING YOU

(David White)



Golden Egg  
Music Co./  
Beechwood  
Music Corp./  
Luvlin Music  
BMI-2:26

2275

(45-26935)

## THE CRYSTAL MANSION

Produced by: BOB CULLEN, DAVE WHITE,

ARTHUR KAPLAN

FOR KAPLAN-CULLEN PROD.

Arranged by Al Gorgoni

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. MARCA REG.





*To: [illegible]  
[illegible]*

Down in the Boondocks  
I Knew You When  
My Fondest Memories  
I've Got to Be Somebody  
Oh What a Night  
Leaning on You  
Heartaches and Teardrops  
Funny How Time Slips Away  
Those Railroad Tracks in Between  
King of Fools  
Steal Away  
Pollyanna

# Billy Joe Royal Down in the Boondocks





*Clavis, Bossch*

POLLYANNA  
LEANING ON YOU  
HEARTACHES AND TEARDROPS  
FUNNY HOW TIME SLIPS AWAY  
MY FONDEST MEMORIES  
DOWN IN THE BOONDOCKS

I KNEW YOU WHEN  
THOSE RAILROAD TRACKS IN BETWEEN  
STEAL AWAY  
OH WHAT A NIGHT  
KING OF FOOLS  
I'VE GOT TO BE SOMEBODY

Album supervised by  
Aller, Stanton  
Produced by  
Joe South



Billy Joe Royal



Seated: Billy Joe Royal; standing left to right: album producer Joe South, Tommy South, Fred Waller, Emory Gordy, Ricky Knight



Joe South, Billy Joe Royal, A&R supervisor Al Stanton

# Billy Joe Royal Down in the Boondocks

Columbia Records is proud to welcome Billy Joe Royal, an electrifying new vocalist, to its distinguished roster of recording artists.

Within a few weeks of its initial release, Billy Joe's debut single, *Down in the Boondocks*, moved with astonishing speed toward the top of the country's best-seller charts. Suddenly, an exciting new talent skyrocketed into national prominence.

Now, in his auspicious Columbia debut album, this dynamic young singer is heard in a full program of great songs, nine of them brand new—including his smash hit, *Down in the Boondocks*!

A versatile vocalist who also plays guitar, drums and piano, Billy Joe Royal was born in Valdosta, Georgia. When still a youngster, he moved with his family to Marietta, just north of Atlanta. In high school, he organized his first band and began performing at school functions and local social events.

After graduation, he was booked into one of Savannah's leading nightclubs. He was so successful that the club's manager persuaded him to remain as the star attraction. It turned out to be a two-year engagement! Billy Joe's reputation has since spread far beyond the borders of his home state, and he and his band now perform in many clubs throughout the country.

Here, in *DOWN IN THE BOONDOCKS*, is Billy Joe Royal, America's newest talent, in a collection of powerful interpretations that mark him clearly as an impressive addition to the ranks of our finest singers.

A

**SIDE 1** POLLYANNA  
LEANING ON YOU  
HEARTACHES AND TEARDROPS—Lowie Music and Little Darlin' Music (BMI)  
FUNNY HOW TIME SLIPS AWAY—Famous Music, Inc. (BMI)  
MY FONDEST MEMORIES  
DOWN IN THE BOONDOCKS

2:12  
2:16  
2:22  
2:27  
2:34  
2:34

**SIDE 2** I KNEW YOU WHEN  
THOSE RAILROAD TRACKS IN BETWEEN  
STEAL AWAY—Famous Music, Inc. (BMI)  
OH WHAT A NIGHT—Cortis & Paine, Inc. (BMI)  
KING OF FOOLS—Lowie Music, Inc. (BMI)  
I'VE GOT TO BE SOMEBODY

2:32  
2:09  
2:15  
2:30  
2:39  
2:39

Cover photo: Don Houston

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This Columbia high fidelity monaural recording is scientifically designed to play with the highest quality of reproduction on the phonograph of your choice, new or old. If you are the owner of a well-stereophonic system, this record will play with even more brilliant "life-to-life fidelity." In short, you can purchase this record with no fear of its becoming obsolete in the future.



# Wild, Wild Young Women



Love, Janis









# ABC ALBUM RELEASE SAMPLER

## JULY, 1976

### SIDE "A" TOTAL: 12:40

1. "Sunshine" JOHN MAYALL  
FROM THE ALBUM: A BANQUET IN BLUES/ABCD 958  
TIME: 5:33
2. "It's Love Baby(24 Hours a Day)"  
DELBERT McCLINTON  
FROM THE ALBUM: GENUINE COWHIDE/ABCD 959  
TIME: 2:31
3. "Shake Some Action" FLAMIN' GROOVIES  
FROM THE ALBUM: SHAKE SOME ACTION/SASD 7521  
TIME: 4:36

### SIDE "B" TOTAL: 13:52

1. "I Would Rather Go Blind" CHRISTINE McVIE  
FROM THE ALBUM: THE LEGENDARY CHRISTINE PERFECT/SASD 7522  
TIME: 3:14
2. "Wishing I Could" LARRY HOSFORD  
FROM THE ALBUM: CROSSWORDS/SRL 52003  
TIME: 3:14
3. "Heart Don't Fail Me Now" RANDY CORNOR  
FROM THE ALBUM: MY FIRST ALBUM/DOSD 2048  
TIME: 3:05
4. "The Wrestling Matches" BUCK TRENT  
FROM THE ALBUM: BIONIC BANJO/DOSD 2053  
TIME: 4:19

EX 926 088







# FAMILY

STEREO



6384





# A SONG FOR ME

## Side One

- 1 No mule's fool
- 2 Drowned in wine
- 3 Love is a sleeper
- 4 Some poor soul
- 5 Wheels

## Side Two

- 6 Hey-let it rock
- 7 Stop for the traffic  
-through the heart of me
- 8 Song for sinking lovers
- 9 93's ok I
- 10 A song for me



Roger Chapman vocals/percussion  
John Whitney guitars/banjo/organ  
Robert Townsend drums/percussion/harp  
John Weider guitars/violin/dobro  
John Palmer vibes/piano/flute

Tracks 1-4, 8-9: Whitney/Chapman  
Track 5: Whitney/Chapman/Grech  
Track 9: Whitney/Weider  
Track 10: Whitney/Weider/Chapman/Townsend

Recorded at Olympic, London  
Produced by Family for Bradgate Bush Limited  
Engineer: George Chkiantz  
2nd Engineers: Roger Beale, Keith Harwood,  
Dave Bridges  
Co-ordination: Tony Gourvish  
Track 3, organ: Thank you George Bruno  
Album photographer: Bill Holden  
Equipment, refreshment, transport: Brian, Jack,  
Harvey and Dave

Song for you Roger Chapman

Children can you laugh me all your young life's meaning  
Playing as you do, I feel the truth in you.

Will's blues John Weider

I saw you and you saw me  
For a moment we were free

Dedicated to: You, Emily Muff, Lee Whiting, P Pam, Jenny, Len 'the Duke', Glover (Leicester), Anna, Sandie, Cissie Loftus, Teddy and Pauly, Auntie Ada, Hoggy, Big Mick, Roy, Alex, Zeke, Chop Chop, Tim and Aud, Mick the greengrocer, Plum, Mick Flynn, Robin the raver, all at Warner Bros - Reprise, Mr Lyons, Mr and Mrs Joe, Scooter Chris, Ernie and Mrs O-Montrose, Oakley, the Bush, Bradgate Park, King Edwards, Lots, Burlesque, Asian.

'See you tomorrow Tom - everybody have a good time'



## No Mule's Fool

Whitney/Chapman

A dusty day in this old town  
A hazy yellow eye looks down  
A hounding bee's the only fly sound

I take the grass, he hits the hay  
The two of us drift through the day  
A butterfly is rich, and it's a flick away

Chorus

Know we're lazy, lots of people say so  
But one day they're gonna see  
We're only doing whatever makes us happy  
Sitting here, me and my mule, we make our own rules  
and it's cool

(Re-pent chorus until last line, which ends.)

Sitting here, me and my mule, we're nobody's fool  
and it's cool

Close my eyes, yeh I feel alright  
Must be close to ninety-five  
Fast my shade from a good old hat that's made from  
hale

One more day in God's soul sun  
And we won't move away  
Spend our lazy days, and ways - just turning on  
Chorus

I'm looking down, there's my old mule  
A stallion mug not too cute  
It's my only friend and he's cool

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## Drowned in Wine

Whitney/Chapman

After the sun finally began to play along  
Your feelings are blind so you don't really mind if it's  
right or wrong

Fall in line

No, they won't let it stand on the back of their hand  
Won't take a cave in the mine

After in

You see what they done, the end - just began to  
After in

The end is in sight and the thought of a fight, now it's  
withering

Years and mine  
They won't let it stand on the back of their hand  
Won't take a cave in the mine

I could cry

But I'd much sooner feel my self

Best woman I've had 'til I'm drowned in wine

I hate every thought of having to fall in line  
I want to grow, just want to grow and share  
what's yours and mine

A - sure as I see they're looking at me with glances on  
And as sure as I feel I know they're for real,  
and the gas is in

Well, I'm drowned in wine

No, they won't let it stand, no

Don't want to feel that I'm drowned in wine

I hate every thought of having to fall in line  
I want to grow, just want to grow and share  
what's yours and mine

After the sun finally began to play along  
Your feelings are blind so you don't really mind if it's  
right or wrong

I'm drowned, drowned in wine

No, they won't let it stand

No, they won't let it stand

I said they won't let it stand, no

Drowned in wine, etc.

© Duke's Choice Music Ltd.

## Love Is a Sleeper

Whitney/Chapman

Love is a sleeper locked in a room  
Waiting for someone to waken it  
Holding a key for a heart that's immune  
Frightened it's not really making it  
But sooner or later it feels through the cold  
All the warmth and the tremors that's shaking it  
Love is a sleeper no one can deny  
I know, I've been so tired many times.

Love is a sleeper content by the sea  
Leaving so easily so far away  
Waiting for the tide and the moon to agree  
So pulled by the force that we hide away  
But the beaches are empty more often than not  
And left by itself it's a wasteway  
Love is a sleeper no one can deny  
I know, I've been so tired many times.

© Duke's Choice Music Ltd.

## Some Four Soul

Whitney/Chapman

Mean soaked sky looks down  
Giving what it has to give  
Crack of twigs may be poachers  
A poor soul ain't got long to live

Rattle and a crackle  
And a rattle with a shaffle  
Oh, you listen to the hurry and the hurry  
Of the furry footed people

Through the trees a glimmer  
And a shimmer on the water  
And a shimmer on the grass across the pond  
A hungry bloated loud sits early and alone

Shady wooded hollow  
Shades of the evening  
And the owl that waits with baited breath  
Oh the silent hungry talons

Mean soaked sky looks down  
Giving what it has to give  
Crack of twigs may be poachers  
I said some poor soul ain't got long to live

Copyright © Control

## Wheels

Whitney/Chapman

I'm holding a bubble no one can believe in  
They look through and distort the views  
They say it's alright and add with a wink  
But the wink has the smile of abuse

I'm holding a mirror no one wants to peek in  
It's cracked they say with a wondrous mean  
But the crack is a path just there for the seeking  
Look harder the puvings are shown

Chorus

Leaving out slowly I'm trying to nuke good  
But wheels slowly grinding, grind slowly to mud  
I wish for the earth, and I get me a piece  
So integrity down, my soul for the kepe

No one can repeat what my mouth tries to speak  
Forgetting the bit, not seeing the leak  
Repeat first verse

Chorus

Leaving out slowly I'm trying to nuke good  
But wheels slowly grinding, grind slowly to mud  
I wish for the earth, and I get me a piece  
So integrity down, my soul for the kepe

No one can repeat what my mouth tries to speak  
Forgetting the bit, not seeing the leak  
Repeat first verse

Chorus

© Duke's Choice Music Ltd.

## Hey - Let It Rock

Whitney/Chapman

Light up a candle, think about flame  
Think on the wishing, think about rain  
Look at the doorman to see if there's a post  
Nothing for breakfast, just tea and cold toast  
Thinking of everyday things  
Everything swags

Waiting for Christmas to see what it sends  
Look in the library to see what it lends  
Freeing a bird that wanted to fly  
Laying down sleepy, having a sleep  
Wind up the hands on a grandfather clock  
Digging the music they let it rock

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## Stop for the Traffic-Through the Heart of Me

Whitney/Chapman

Stop for the traffic  
Maybe I can see  
Remains of a flower, stamp of a tree

Shaking hands with people  
Who are smiling desperately  
Trying to win over through, through the heart of me

Balding tall, people small  
Maybe they can't see  
That the sun keeps shining down on little old me

Walking down the main street  
But their eyes just can't see  
They're trying to win over through, through the heart of me

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## Song for Sinking Lovers

Whitney/Chapman

That perfume in the air is like the one she'd wear  
And her hair  
It always took time to repair

My watch I think of late to me the times I'd wait  
By the gate  
Her way from work did indicate

Chorus

Occasionally I think of things  
When a cold hard bell inside me rings  
Just in time I can pull the blind and shut it from my mind

This cigarette I smoke reminds me of a joke  
That she spoke  
On mornings when we first awake

My walk upon the grass right now it brings to pass  
When she'd ask  
If everything we'd got would last

Chorus

© Duke's Choice Music Ltd.

## A Song for Me

Whitney/Chapman/Writer/Townsend

I was waiting, I was singing

I was standing patiently

Who would wait this long for me

Who would sing a song for me

I was smiling, I was waiting

Open mind to open miles

Who will erack me a crooked smile

Who still climbs my crooked stairs

I was crying, I was stambling

Over broken glass laid tracks

Following ancient portrait maps

Who could tell the paths from cracks

I was talking, I was shouting

Listen please don't turn away

Who turns deaf to what I've got to say

Who will paint my portrait grey

© Duke's Choice Music Ltd.



A SONG FOR ME





*Cass • John • Michelle • Dennie*

**T  
H  
E MAMAS & T  
H  
E PAPAS**



DUNHILL

D-50010



DOO-EGG BLUE WAS THE SKY  
AND THE TREES FLARED  
TALL IN LAUREL CANYON.  
OUTSIDE WAS THE HEAVENLY FUNK BRIGADE.  
SMILING IN THE SUNSHINE  
SPRAWLING IN THE GRASS  
SNIPPING THE BUTTERFLIES WITH TENDER NOSTRILS,  
AND SOFTLY SAVOURING LES NUAGES;  
LONG BLONDE HAIR AND KIMI-KIMI-SKIRTS  
PATTERED BOOTS AND SHABBY DENIM  
UNSHAVEN CHINS AND UNSPRAYED HAIR  
GOD-GOD EYES AND CHUBBY THIGHS  
AND DISTANT MEMORIES OF THE OCEAN AT MONTEREY.  
AND INSIDE WAS PAPA JOHN,  
TALL, THIN AND PERPLEXED LIKE A RAG DOLL,  
WITH MAMA CASS,  
LARGE AS LIFE AND TWICE AS NICE,  
AND PAPA DENNY  
SMILING SILENTLY AS HE ALWAYS IS,  
AND MAMA MICHELLE,  
WHO IS BLONDE AND BEAUTIFUL  
AND ANGELIC WHEN SHE WANTS TO BE.

INSIDE WAS THE STUDIO,  
COLD AND CLINICAL, WITH WALLS OF WHITE  
AND HALLS OF YELLOW  
AND A BROKEN COFFEE MACHINE.  
CRASH ON, SAID MAMA CASS  
SCREAM ON, SAID PAPA DENNY  
SING ON, SAID MAMA MICHELLE  
AND WE ALL FALL DOWN, SAID PAPA JOHN  
WHICH MIGHT HAVE BEEN THE TITLE  
BUT WASN'T.  
THEY WERE MAKING RECORDS AND IT ISN'T EASY  
TO PLACE FEELINGS AND DREAMS  
SOFT AND POETIC  
ON HARD BLACK SHELLAC  
SOLID AND SALEABLE  
AND YOU SHOULDN'T SET EMOTIONS  
UNLESS THEY'RE HONEST.  
HONEST PEOPLE DON'T BOLT DOORS  
BUT THEY DID  
AND THEY'RE HONEST PEOPLE.  
THEIR DOOR WAS BARRED, BOLTED AND RAMPARTED  
TO KEEP OUT THE BAD VIBRATIONS OF COURSE;  
AND BEYOND THEIR DOOR WAS A MDRASS OF  
STALE HAMBURGERS  
CROWN ROYAL  
ELECTRIC FIDDLERS  
TAPES  
WIRES  
KNIVES  
EARPHONES  
BONES  
ASPIRINS  
DOO-EGGS  
AND LOU ADLER.

NOBODY OUTSIDE KNEW WHAT WAS HAPPENING  
BECAUSE NOBODY OUTSIDE WAS ABLE TO GET INSIDE.  
PAPA JOHN, MUMBLING AND STUMBLING LIKE A  
PALM TREE IN A THUNDERSTORM,  
WAS HEARD TO SHOUT SOMETHING ABOUT  
"A CLOSED WIND"  
WHATEVER THAT IS,  
AND THE BILLING AND CODING OF MAMA CASS  
SPASMODICALLY WAITED OUT ONTO THE  
CONCRETE DESERT CALLED SUNSET BOULEVARD  
ON WHICH THE PULCHRITUDE OF THE SETTING SUN  
IS SURELY WASTED.  
MAMA MICHELLE SMILED GRACEFULLY  
FROWNED ELEGANTLY  
AND DULY RECEIVED THE APPROVAL SHE SOLICITED,  
FOR WHO COULD NOT APPROVE OF ONE SO LONG OF LEG,  
SURE OF SMILE, BLUE OF EYE AND BLONDE OF HAIR?  
PAPA DENNY WAS EATING CHEESE-PUFFS  
AND SAYING NOTHING  
AND THE WHOLE THING SWIRLED AND SWAM

LIKE A BRAHMAH MOVIE.  
EVERY DAY OR MONTH OR HOWEVER LONG IT TOOK,  
LOU ADLER WOULD EMERGE,  
BEARDED AND SUNKEN-EYE,  
CLUTCHING A SHINY BLACK DEMONSTRATION RECORD,  
HAILED ON ALL SIDES BY ENTHUSIASTIC CATERWALING  
SUCH AS WAS NEVER HEARD AT CHAVEZ RAVINE,  
AND JOUBILANT CRIES IN UNISON OF:  
"THE NEW SINGLE!"  
"UNNNH!" HE GRUNTED AS HE ALWAYS DOES  
WITH A RUB OF THE EYES  
AND A STROKING OF THE SIX WEEKS GROWTH  
WHICH WAS BLACK AND SINISTER.  
AND ON THE TWELFTH DAY  
OR WEEK  
OR MONTH  
IT BECAME OBVIOUS TO EVERYONE CONCERNED  
AND EVEN TO THOSE WHO WERENT  
THAT IT WOULD BE IMPRACTICAL  
OR MAGNANIMOUS  
OR BOTH  
TO RELEASE TWELVE THINGS SIMULTANEOUSLY,  
AND SO THE PHONE WIRES CRACKLED TO NEW YORK  
AND BACK  
AND AN ABUNDANCE OF MEMOS FLUTTERED ONTO AN  
ABUNDANCE OF POLISHED MAHOGANY DESKS,  
AND WHILE MAMA CASS WAS BEING PANEGYRIZED  
BY MORT SAHL ON HIS LOCAL TELEVISION SHOW  
AND EVERYBODY ELSE WAS CONGRATULATING  
THEMSELVES,  
THE LOGICAL ALTERNATIVE WAS ADOPTED.  
HERE ARE TWELVE THINGS  
ALL ON ONE RECORD  
THANKS BE TO GOD.

ANDY WICKHAM.

SIDE ONE  
NO SALT ON HER TAIL  
J. Phillips Pub. by Trousdale Music Inc. BMI 2:35  
TRIP STUMBLE AND FALL  
J. Phillips M. Gittman  
DANCING BEAR  
J. Phillips Pub. by Trousdale Music Inc. BMI 4:08  
WORDS OF LOVE  
J. Phillips Pub. by Trousdale Music Inc. BMI 2:13  
MY HEART STOOD STILL  
Rodgers & Hart ASCAP 1:43  
Lawrence Harms Inc.  
DANCING IN THE STREET  
Stevenson & Gaye Pub. Jobete Music BMI 3:00  
SIDE TWO  
I SAW HER AGAIN  
J. Phillips-D. Doherty  
Pub. by Trousdale Music Inc. BMI 2:50  
STRANGE YOUNG GIRLS  
J. Phillips Pub. by Trousdale Music Inc. BMI 2:45  
I CAN'T WAIT  
J. Phillips Pub. by Trousdale Music Inc. BMI 2:40  
EVEN IF I COULD  
J. Phillips Pub. by Trousdale Music Inc. BMI 2:40  
THAT KIND OF GIRL  
J. Phillips Pub. by Trousdale Music Inc. BMI 2:40  
ONCE WAS A TIME I THOUGHT  
J. Phillips Pub. by Trousdale Music Inc. BMI 0:58

MUSICAL SOUNDS WERE MADE BY HAL  
BLAINES DRUMS • LARRY KNECTELS  
ORGAN AND PIANO • JOE OSBORNS  
BASS • THE GUITAR SOUNDS BY THE  
DOCTOR ERIC HORD, TOMMY TEDESCO  
AND JOHN PHILLIPS, THE ACKNOWLEDG-  
ED LEADER AMONG THE STRANGE  
INSTRUMENTS USED—ONE WAS THE  
ELECTRIC VIOLIN OF PETER PALAFAIN  
THE FANTASTIC ENGINEER ON THIS  
ALBUM WAS BONES HOWE. HENRY  
LEWY MORE THAN HELPED ELECTRONI-  
CALLY. BOTH WERE ASSISTED BY BOW-  
EN DAVID. THE COVER AND LINER  
PHOTOS WERE OF COURSE BY GUY  
WEBSTER, TAKEN AT 5:00 AM IN THE  
DESERT. THE ART WORK WAS DONE  
BY GEORGE WHITEMAN. ARRANGE-  
MENTS ARE DONE BY HEAD (IMPROMPTU)  
ON THE SESSION WITH CONTRIBUTIONS  
BY EVERYONE—

LOU ADLER Producer

DUNHAM RECORDS  
(A Subsidiary of ABC Records)  
New York / Beverly Hills





DS50014 **STEREO**

# The Mamas & The Papas Deliver

**D2**



*Includes:*

**"DEDICATED TO  
THE ONE I LOVE"**  
*and*  
**"CREEQUE ALLEY"**





JOHN  
30 August  
Sun in Virgo



You are dominated and motivated by your intellectual interests. You are loyal, affectionate, sentimental rather than romantic, and can develop a great interest in domestic matters. But the leader of your life is the mind, its products, achievements, and possibilities. Your high sense of discrimination, amounting to an intellectual snobbery, protects you from getting involved with intellectual inferiors, for you have a very finicky taste in matters of people, dress, food and house furnishings and can be extremely critical when your sense of good taste is offended. This sense of discrimination keeps you pretty conventional for no matter how intellectual ideas may appeal to you on the radical and daring side, an innate dislike for offending society keeps you pretty much on the straight and narrow, and when human weakness gets the better of you and you simply have to step off the beaten track you do it with such infinite care and consideration for the feelings of society, that society probably doesn't even know about it. You are something of a moralist, but your moral sense is social rather than abstract. You are a great preserver of law and order, and when you do arrive at the conclusion that things ought to be changed, you want to see them changed gradually according to the rules of the game. You are no fire and sword revolutionary. Peace is important to you; no principle is worth fighting for, except in a polite and well bred way. This position generally accompanies a good deal of breeding and family background, whence the reverence for tradition. Your creations are marked by care, precision and flawlessness, sound to the core, admirable in taste and execution.

## MICHELLE

4 June  
Sun in Gemini



You are romantic, charming, alluring—and impressionable. You are idealistic, a ways looking for perfection in your sweethearts and in the world, and blissfully certain that even though it may elude you, it's there and will be found eventually. You are more trusting than erring mankind deserves. You can be fooled by one person and, in the twinkling of an eye, trust someone else who may be ever less trustworthy. You are attracted to out of the way people—wags and strays, down and outers, and can get yourself into a lot of trouble by believing in crooks, frauds, sensationalists and adventurers. You love speed and will drive a car, run an airplane or speed a boat at a gallop pace. You are a gambler with safety as well as with finances and ideas and will stake your all on a set case or a plan the success of which you are convinced. You have marked personal magnetism. Opportunities open up to you readily. You have an aerial, mystical, spiritual, or religious nature—a degree of superstition, and a belief in your internal powers. This frequently accompanies belief in Christian Science, Unity, or cults that deal in mind power. It isn't a very important aspect in itself but it lends color to your personality and sharpens your aesthetic and artistic sense. You control people by charming them. A mildly psychic power of which you may not be conscious exists in human relationships. If they're good deal on hunches, especially about people. If this power is accompanied by strong and reasonable intelligence you may not even be conscious of its power. You feel assured that it is responsible for the quickness of your insight, reasoning powers, and general mental ability. It saves the course of emotional matters. Results a peculiar, rather than an active ally to accomplishment, exist in all fields.

# THE MAMAS AND THE PAPAS DELIVER



SIDE "A"  
TOUCHED BY THE ONE I LOVE (Pauling/Bass) BMI 2:56  
ROSEMARY  
MY GIRL (S. Robinson/R. White) BMI 3:35  
CREEQUE ALLEY (J. Phillips/M. Gilliam) BMI 3:45  
SING FOR YOUR SINNER (Rogers & Hart) ASCAP 2:46  
TWIST AND SHOUT (B. Russell/P. Medley) BMI 2:45  
Robert Mann, Inc./Progressive Music, Inc.  
FREE ADVICE (J. Phillips/M. Gilliam) BMI 3:15  
Troubadour Music Pub., Inc.

MUSICIANS INCLUDE: Hal Blaine, Drums & Percussion; Larry Knechtel, Keyboard instruments; Jim Horn, Flute & Saxophone; Joe Osborn, Bass; "Doc" Eric Hord, Guitar; P. F. Sloan, Guitar; Gary Coleman, Percussion, Bells & Maracas; John Phillips, Guitar.  
CONSULTING PHYSICIANS: DR. DON ALTFELD / DR. WILBUR SCHWARTZ / DR. LEON KROHN  
COVER PHOTO: GUY WEBSTER  
LINER PHOTOS: DAD DILTZ

PRODUCED BY LOU ADLER (Sagittarius)

D50014  
Denny  
29 November  
Sun in Sagittarius



Nervous energy is your strength—and your weakness. Reevaluation is your need. You have a philosophical mind, jumping from the particular to the general as if by sea, and nature, and seeing things, people, problems, in large, rather than specific terms. The devotional motif is strong in your nature, and you tend to ritualistic acceptance of some religion, code, or basic set of beliefs to which you relate the threads of your philosophy and make a work thing ideology for your life. Your thought, though perhaps revolutionary, will be patterned and constructive, leading toward Utopias rather than anarchy. The need for classification is strong in you, you put things into pigeon holes and categories and organize your information. You are very sensitive and temperamental, capable of extremes of happiness and despair, all in the space of a few seconds. Harshness and unkindness distress and bewilder you, and you can be governed only through your affections and through reason, for despite your sensitive nature, you won't give in to unfairness, unkindness or illogical argument. You are a good deal of a reformer, be lieving the world should live on your principles, your codes, your moral standards. Thus preachers, lawyers judges are often found here and being eloquent, logical and persuasive, you are likely to achieve a good deal of influence. You love travel, and much of your nervous energy can be used up in physical motion. It is not at all unlikely that you will live and achieve your greatest success somewhere far removed from your birthplace. You are at home anywhere, settling down easy-like where night finds you.

## GASS

19 September  
Sun in Virgo



You are full of vitality, good spirits, and fun. You are likely to waste your energies and your money in having a good time, for this is a happy-go-lucky position and adds a lift and evenerve to a pretty sober nature. You have a great deal of pride, but you are still genial and humane, and will gladly help people in distress, for a goodly amount of charity accompanies this aspect. You love food and drink and tend to overindulge. You are lavish with your expenditures not only of money, but of affection, passion and friendship. This is a sort of Falstaff position. You are markedly convivial the best of companions, but through flouting the precepts of moderation, you can cause yourself a good deal of unhappiness. You are gracious and no doubt easy to look at. You are probably a social leader. You can make a little go a long way when you have to, but you don't have to. Your participation taste can prove expensive in matters of dress, house furnishings, and personal adornments. You have had a high temper in your day; and if you've controlled the credit goes to your good sense. You are rebellious, headstrong, abrupt in speech, quick on the draw—a sort of hair-trigger person—full of fire and dash that need the control of a vigorous intellect. You are ardent in your loves, idealistic and impulsive and capable of deep loyalty through which, however, you can see the faults of the beloved—and say so in no uncertain terms. Tact is something you have to learn, for your uncompromising truthfulness and honesty make tact seem wasted time to you. You are sensitive of the feelings of others, and once your high spiritfulness is reined you are the most sympathetic and understanding of friends.

Horoscope data on the Mamas & Papas is reproduced from the book HEAVEN KNOWS WHAT by Grant Lewi with permission from the publishers, Llewellyn Publications, St. Paul, Minnesota 55001.)

DUNHILL RECORDS INC./NEW YORK-BEVERLY HILLS/A SUBSIDIARY OF ABC RECORDS INC., 1330 AVENUE OF THE AMERICAS, N.Y./MADE IN U.S.A.



THE  
GREEN  
MOUNTAIN  
BOYS



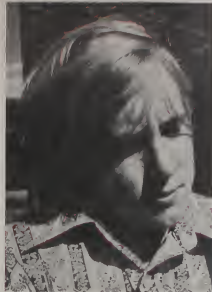




BRUCE



BARRY



TIM



DOUG

# THE GREEN MOUNTAIN BOYS

## SIDE 1

1. FOX ON THE RUN 2:19  
Hazard
2. HICKORY HOLLOW 2:01  
D. Dinard
3. A MEMORY OF YOU 2:15  
L. Roll
4. LITTLE BESSIE 3:08  
trad.
5. BRINGING MARY HOME 3:47  
Duffey, Mank, Kingston
6. ROLL IN MY SWEET BABY'S ARMS 2:08  
trad.

## SIDE 2

1. STAGOLEE 2:16  
trad.
2. TEACH YOUR CHILDREN 2:17  
G. Neen
3. NEW CAMPTOWN RACES 2:23  
F. Wyantfeld
4. LEAVES THAT ARE GREEN 2:40  
P. Simon
5. BORN TO BE WITH YOU 1:43  
D. Robertson
6. THE LEGEND OF THE REBEL SOLDIER 2:59  
C. Moore
7. BLACKJACK 2:05  
Croove, Lawton

RECORDED AND PRODUCED BY  
R. C. LONGFELLOW, JR.

GREEN MOUNTAIN RECORDS

On March 14, 1970, in the tiny village of Craftsbury Common, Vermont, there was a banjo contest. The gym of the local school was crowded with people who had come to hear the 20 or so contestants. The music had been going on for about an hour, and the audience had heard some very fine playing when the M.C. introduced the next player, 14 year old Bruce Stockwell accompanied by the Green Mountain Boys. The audience applauded politely as Bruce and his three teenage accompanists stepped into position. Then the group began to play, and the audience exploded with applause and cheers, for Bruce and the Green Mountain Boys were far outplaying the other contestants. It took a long time for the applause to die down so that the contest could continue, and during those four minutes the Green Mountain Boys had won over 800 more fans.

This is how word of the Green Mountain Boys spread in the early years of their existence. A contest or social event in some small town, and there would be another group of people who could not stop talking about these extraordinary bluegrass musicians.

Now the Green Mountain Boys are widely known throughout the New England area. They have appeared with such people as Earl Scruggs, John Hartford, Grandpa Jones, and Boots Randolph as well as appearing on TV and playing in many contests, consistently winning top honors.

In the spring of 1969, the Green Mountain Boys come from two Putney families. Fifteen year old Barry Stockwell, a high school sophomore, is the lead singer and guitar player. His brother Bruce, 16, plays the banjo and sings baritone. Doug Harlow, 18 and a college freshman, plays string bass and sings tenor. His younger brother, 16 year old Tim, a junior in high school, plays mandolin and provides an occasional bass voice.

The selections on this record show the versatility and virtuosity of these outstanding musicians. The album begins with Fox on the Run, a song the boys have turned into a local hit and one that is always requested when they play. Of course there are several banjo tunes that display Bruce's incredible dexterity and mastery of that instrument. The lightning quick interchange between banjo and mandolin on Mocking Banjo show that Tim's playing is equally fine. Although bluegrass is usually associated with fast music, two slower ballads have been included to show how well the group can handle these numbers. Two recent songs, Teach Your Children and Leaves That Are Green, show how the Green Mountain Boys can adapt a popular song to the bluegrass style.

CRAFTSBURY COMMON, VT.



# SELECTIONS FROM BEOWULF

READ BY J. C. POPE

These readings are designed to illustrate my conception of the meter and its rhythmic elaboration as set forth in my book, *The Rhythm of Beowulf*. New Haven, Yale University Press, 1942. All the selections are there included on pages 168 ff., and their rhythms indicated by musical notation, though occasionally I have changed my mind about a particular verse. To each half-line or verse are assigned two measures of quadruple time, to be filled either wholly by spoken syllables or partly by syllables and partly by the measured pauses called rests. The rests which are peculiar to my theory come at the beginning of certain verses in place of the expected syllable with primary accent, so that the voice comes in "off the beat". This happens twice in the opening line and frequently elsewhere. I believe that such rests must have originated long before the time of Beowulf (700-750 A.D. ?) in the practice of accompanying verses, whether sung or spoken, with the harp. Whether Beowulf itself was ever so accompanied is not known. The present readings keep time somewhat more strictly than may be thought necessary, but it will be obvious that they do not keep it with mathematical rigor, that the strength of accents varies according to meaning, that quantities vary a little with the pressure of syllables, and that extrametric pauses are not infrequent.

The pronunciation approximates very roughly that of the West-Saxon dialect in the tenth century, a little earlier than the date of the unique MS. (about 1000). Though most of the dialectal inconsistencies of the MS. have been allowed to remain, I made a few slight changes in the direction of a normal West-Saxon. Metrically important are the syllable quantities, which, though variable within limits, depend in part on distinctions between long and short vowels and between single and double consonants. The qualities of the vowels and diphthongs, though I have done my best with them, are of less immediate importance. Many scholars would prefer a less subdued treatment of the diphthongs.

My readings follow in the main the long-familiar text of Klaeber. My few departures from it are noted under the headings of the relevant selections below.

I. The Prologue, lines 1-11 and 26-52, epitomizing the meteoric rise of Scyld, founder of the Danish royal line, and telling how, when he died, his retainers carried him to the shore, placed him by the mast of a ship which they loaded with treasure, set a golden banner high above his head, and gave him in sorrow to the ocean. No one, however wise, could say who received that cargo. (In the middle of line 6, I begin a new sentence, in hesitant agreement with the recent editions of Wrenn and Dobble.)

II. Beowulf's Voyage to Denmark, lines 205-224. Beowulf the Great, having resolved to help the Danes against the monster Grendel, chooses fourteen warriors from among his people and proceeds with them to the shore. After the bustle of a swift embarkation they push off. The ship, with a favoring breeze, skims the water like a bird, till on the next day they see a rugged land emerging and reach the end of their voyage. (My intonation of the final clause is based on my assumption that the mysterious word *poelca* means "foreign journey", and that the whole clause means, "Then was traversed the (last stretch of) water at journey's end.")

III. Part of the Fight with Grendel, lines 736-770. Beowulf, feigning sleep, watches while Grendel, after seizing and devouring one of his men, advances upon him. He grasps the outstretched hand so powerfully that Grendel is instantly frightened and tries to escape. The tug of war begins as Beowulf first sits up, then stands, then advances. At its height the struggle terrifies all the Danes in Hrothgar's capital. The hall resounds. (At line 747b I have added the words *him awa* on the chance that they once stood in the MS. With their addition the clause would mean, "In such fashion the enemy (Grendel) reached towards him (Beowulf) with his hand," and would qualify the preceding statement that Grendel had actually seized him.)

IV. A Scene at the Banquet in Heorot, lines 1159-1174. After the tragic tale of Finn and Hengest has been sung, merriment breaks out afresh. Then Hrothgar's queen, Wealhtheow, makes her stately entrance toward the throne while the poet gives us the uneasy tableau of the harmonious rulers, Hrothgar and his nephew Hrothwulf, sitting side by side with the still trusted Unferth at their feet. Wealhtheow, offering a cup, begins her speech to Hrothgar. (This passage illustrates the hypermetric form, to which I allot twice the normal time. The six extra-half pairs of verses coincide with the tableau. This form, rare in Beowulf, is frequent in several of the surviving Old English poems.)

V. Hrothgar's Description of Grendel's Home, lines 1345-1372. Hrothgar, who is trying to account to Beowulf for the unexpected raid of a second, female monster whom he takes to be Grendel's mother, says that the most reliable observers have seen two demonic shapes stalking the moors, one female, the other male, though much larger than any man. Long ago they had named the male Grendel; they knew nothing of any father. These two have haunted the waste-lands where a torrent drops below the mists of the head-lands. The pool thus formed is not far distant. Frost-covered trees, fast-rooted, overhang the water, in which at night a strange fire burns. No man knows what lies below. The antlered hart, if he comes there with the hounds after him, would rather give up his life on the bank than hide his head in the water. It is no wholesome place!

VI. The Speech of the Sole Survivor as he Buries the Treasure, lines 2247-2266. The elegiac mode, which dominates the second part of the poem, is here developed with full dramatic relevance out of the history of the dragon's hoard. The speaker, no longer able to use the gold and the armor which he and his dead companions had won, commits it to the earth from which it came and laments the vanished satisfactions of war and peace. (At line 2252 I have substituted the familiar emendation *sega* for the MS. *gesawon*, not out of absolute conviction but because it yields a clear and appropriate meaning at an otherwise doubtful spot.)

VII. The Conclusion, lines 3156-3182. In the space of ten days Beowulf's people build a great mound on a headland to hold his ashes and the treasure he had won from the dragon. Then twelve chosen warriors ride around it, lamenting his death and praising his virtues. (At line 3157, where *hlew* on hoc seems the likeliest reading of the MS., I have inadvertently followed Klaeber, but the meaning is nearly the same.)

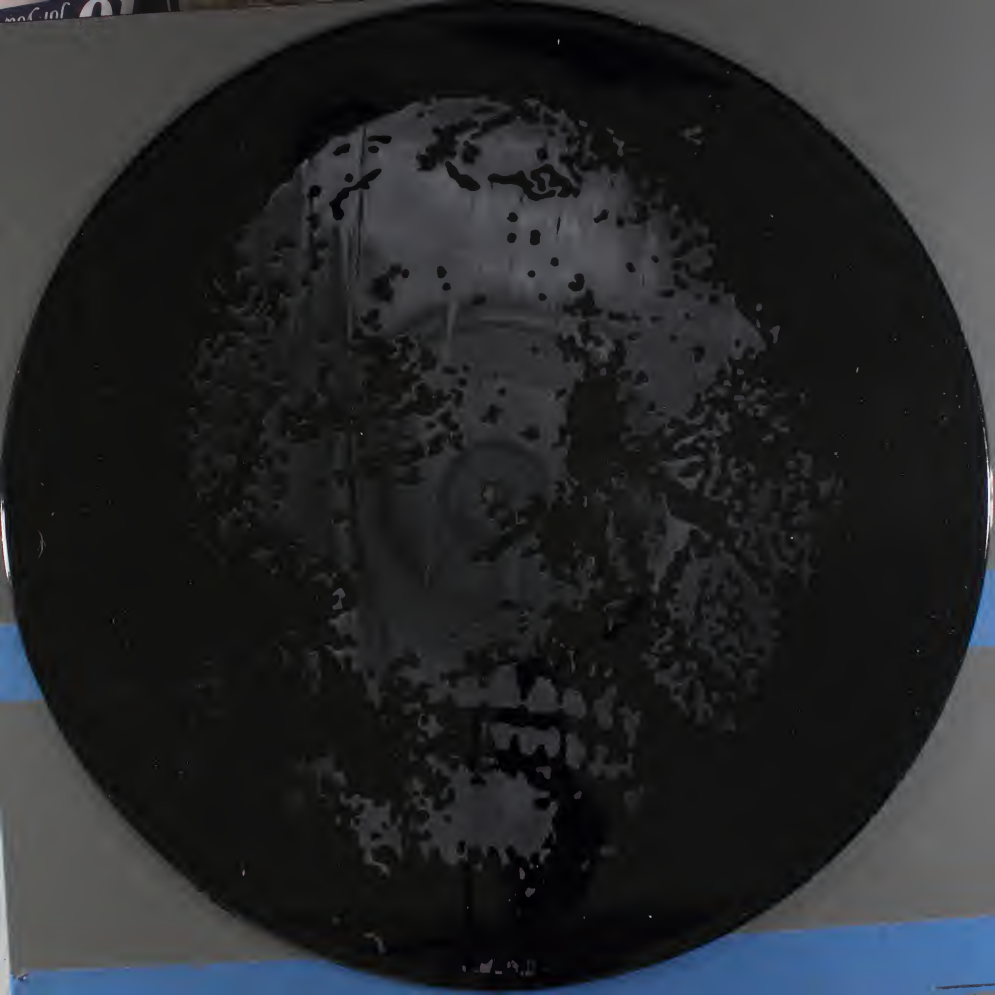
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# TO GIVE

The Reason I Live



## FRANKIE VAUGHAN





**DO YOU HAVE  
THESE  
BEST SELLING  
4 SEASONS  
ALBUMS?**



**THE 4 SEASONS NEW GOLD HITS**  
C'mon Marianne • Let's Ride Again • Beggin' •  
Around And Around (andaroundandaround-  
andaroundandaround) • Good-Bye Girl • I'm  
Gonna Change • Tell It To The Rain • Dody •  
The Puppet Song • Lonsome Road (The Wonder  
Who?) PHM 200-243 PHS 600-243



**THE 4 SEASONS' GOLD VAULT OF HITS**  
Let's Hang On • Rag Doll • Big Man In Town •  
Bye, Bye Baby (Baby, Goodbye) • Save It For  
Me • Ronnie • Dawn (Go Away) • Girl Come  
Running • Silence Is Golden • Cry Myself To  
Sleep • Toy Soldier • Betrayed PHM 200-196 PHS 600-196



**THE 4 SEASONS'  
2nd VAULT OF GOLDEN HITS**  
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• Marlina • I've Got You Under My Skin •  
Alone • Big Girls Don't Cry • Working My Way  
Back To You • Peanuts • Opus 17 • Connie-O  
PHM 200-221 PHS 600-221



**FRANKIE VALLI SOLO**  
My Funny Valentine • (You're Gonna) Hurt  
Yourself • Ivy • Secret Love • Can't Take My  
Eyes Off You • My Mother's Eyes • The  
Sun Ain't Gonna Shine (Anymore) •  
The Trouble With Me • The Proud One •  
You're Ready Now PHM 200-247 PHS 600-247

**AND  
FRANKIE  
VALLI  
OF THE  
4 SEASONS  
WITH HIS  
OWN NEW  
SOLO ALBUM**



# COLUMBIA

**BILLY JOE ROYAL**  
**DOWN IN THE BOONDOCKS**

**RADIO STATION COPY - NOT FOR RESALE**

**CL 2403**

**SIDE 1**  
**XLP 110979**

- 1. POLLYANNA 2:13**
- 2. LEANING ON YOU 2:16**
- 3. HEARTACHES AND TEARDROPS 2:24**
- 4. FUNNY HOW TIME SLIPS AWAY 2:57**
- 5. MY FONDEST MEMORIES 2:43**
- 6. DOWN IN THE BOONDOCKS 2:34**

**Produced by Joe South**

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# COLUMBIA

**BILLY JOE ROYAL**  
**DOWN IN THE BOONDOCKS**

**RADIO STATION COPY - NOT FOR RESALE**

CL 2403

SIDE 2  
XLP 110980

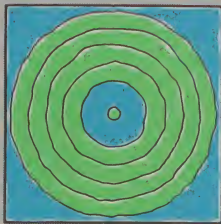


1. I KNEW YOU WHEN 2:32
2. THOSE RAILROAD TRACKS IN BETWEEN 2:05
3. STEAL AWAY 2:15
4. OH, WHAT A NIGHT 2:00
5. KING OF FOOLS 3:00
6. I'VE GOT TO BE SOMEBODY  
2:59

Produced by Joe South

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**ROUNDER**

**Side One**

**1031**

(36488)

**“WILD, WILD YOUNG WOMEN”**

1. MY BOY ELVIS Janis Martin 2:04
2. HOP, SKIP AND JUMP 1:49  
The Collins Kids (Larry and Lorrie)
3. REAL GONE JIVE 2:01  
The Nettles Sisters with the Rodeo Tune Wranglers
4. OO-BA LA BABY Jean Chapel 1:58
5. SKULL AND CROSSBONES Sparkle Moore 2:29
6. O.K. DOLL Joan King 1:54
7. WE'RE GONNA BOP 2:13  
Alvadean Coker and the Cokers





**ROUNDER**

**Side Two**

**1031**

(36488)

**“WILD, WILD YOUNG WOMEN”**

1. HOY HOY 1:58  
The Collins Kids (Larry and Lorrie)
2. OOBY-DOOBY Janis Martin 1:54
3. WILLYOU, WILLYUM Janis Martin 1:52
4. GONNA BE LOVED Linda and the Epics 2:38
5. ROCK-A-BYE BOOGIE The Davis Sisters 2:28
6. ROCK-A-BOP 2:12  
Sparkle Moore with Dan Belloc and his Orchestra
7. WILD, WILD YOUNG MEN Rose Maddox 2:22





TM

## SAMPLER

**SIDE A  
STEREO**

**SPABC-776**  
(SPABC-776-A)  
NOT FOR SALE

1. SUNSHINE (J. Mayall) Hibiscus Music Co (ASCAP) -  
JOHN MAYALL 5:33
2. IT'S LOVE BABY (24 Hours A Day) (T. Jarrett)  
Excelloric Music (BMI) -DELBERT McCLINTON 2:31
- \* 3. SHAKE SOME ACTION (Jordan/Wilson) Photon/Bleu  
Disque Music (ASCAP) - FLAMIN' GROOVIES 4:36

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## SAMPLER

**SIDE B  
STEREO**

**SPABC-776**  
(SPABC-776-B)  
NOT FOR SALE

1. I WOULD RATHER GO BLIND (E. Jordan/B. Foster)  
Arc Music (BMI) - CHRISTINE McVIE 3:14
- \*\* 2. WISHING I COULD (L. Hosford) His and Hers/On Fire  
Music (BMI)-LARRY HOSFORD 3:14
3. HEART DON'T FAIL ME NOW (D.L. Jones) Publicare  
Pub. Co. (ASCAP) - RANDY CORNOR 3:05
4. THE WRESTLING MARCHES (G. Sutton/L. Cheshier)  
Flagship Music (BMI) - BUCK TRENT 4:19

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**REPRISE RECORDS**

**A SONG FOR ME  
FAMILY**

Produced by Family For Bradgate Bush Ltd.

**RS 6384**

(31,013)

**SIDE  
1**

1. NO MULES FOOL  
(Whitney-Chapman)
2. DROWNED IN WINE  
(Whitney-Chapman)
3. LOVE IS A SLEEPER  
(Whitney-Chapman)
4. SOME POOR SOUL  
(Whitney-Chapman)
5. WHEELS (Whitney-Chapman-Grech)

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**STEREO**





**REPRISE RECORDS**

**A SONG FOR ME  
FAMILY**

Produced by Family For Bradgate Bush Ltd.

**RS 6384**  
(31,014)

**SIDE  
2**

6. HEY-LET IT ROCK  
(Whitney-Chapman)
7. STOP FOR THE TRAFFIC - THROUGH  
THE HEART OF ME (Whitney-Chapman)
8. SONG FOR SINKING LOVERS  
(Whitney-Chapman)
9. 93'S OK J (Whitney-Weider)
10. A SONG FOR ME  
(Whitney-Chapman-Weider-Townsend)

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**STEREO**



# DUNHILL

## THE MAMAS & THE PAPAS

Side 1

D-50010-A

- |  |      |
|--|------|
| 1. NO SALT ON HER TAIL (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)               | 2:35 |
| 2. TRIP, STUMBLE & FALL (J. Phillips & M. Gilliam)<br>(Trousdale Music Pub., Inc. - BMI) | 2:35 |
| 3. DANCING BEAR (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)                      | 4:08 |
| 4. WORDS OF LOVE (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)                     | 2:13 |
| 5. MY HEART STOOD STILL (Rodgers & Hart)<br>(Laurence Harms, Inc. - ASCAP)               | 1:43 |
| 6. DANCING IN THE STREET (Stevenson & Gaye)<br>(Jobette Music - BMI)                     | 3:00 |

Produced by: LOU ADLER

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# DUNHILL

## THE MAMAS & THE PAPAS

Side 2

D-50010-B

- |   |      |
|---|------|
| 1. I SAW HER AGAIN (J. Phillips & D. Doherty)<br>(Trousdale Music Pub., Inc. - BMI) | 2:50 |
| 2. STRANGE YOUNG GIRLS (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)          | 2:45 |
| 3. I CAN'T WAIT (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)                 | 2:40 |
| 4. EVEN IF I COULD (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)              | 2:40 |
| 5. THAT KIND OF GIRL (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)            | 2:20 |
| 6. ONCE WAS A TIME I THOUGHT (J. Phillips)<br>(Trousdale Music Pub., Inc. - BMI)    | :58  |

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# DUNHILL

## THE MAMAS & THE PAPAS DELIVER

Side 1

DS-50014-A

STEREO

- |   |      |
|---|------|
| 1. DEDICATED TO THE ONE I LOVE (Pouling, Bass)<br>(Trousdale Music Pub., Inc.-BMI)            | 2:56 |
| 2. MY GIRL (S. Robinson/R.White)<br>(Jobete Music-BMI)  | 3:35 |
| 3. CREEQUE ALLEY (J. Phillips/M. Gilliam)<br>(Trousdale Music Pub., Inc.-BMI)                 | 3:45 |
| 4. SING FOR YOUR SUPPER (Rogers & Hart)<br>(Chappell & Co., Inc.-ASCAP)                       | 2:46 |
| 5. TWIST AND SHOUT (B. Russell/P. Medley)<br>(Robert Mellin, Inc./Progressive Music Inc.-BMI) | 2:45 |
| 6. FREE ADVICE (J. Phillips/M. Gilliam)<br>(Trousdale Music Pub., Inc.-BMI)                   | 3:15 |

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# DUNHILL

## THE MAMAS & THE PAPAS DELIVER

Side 2

DS-50014-B

STEREO

- |  |      |
|--|------|
| 1. LOOK THROUGH MY WINDOW (J. Phillips)<br>(Trousdale Music Pub., Inc.-BMI)                            | 3:05 |
| 2. BOYS & GIRLS TOGETHER (J. Phillips)<br>(Trousdale Music Pub., Inc.-BMI)                             | 3:15 |
| 3. STRING MAN (J. Phillips M. Gilliam)<br>(Trousdale Music Pub., Inc.-BMI)                             | 2:59 |
| 4. FRUSTRATION (J. Phillips)<br>(Trousdale Music Pub., Inc.-BMI)                                       | 2:50 |
| 5. DID YOU EVER WANT TO CRY (J. Phillips)<br>(Trousdale Music Pub., Inc.-BMI)                          | 2:53 |
| 6. JOHN'S MUSIC BOX (J. Phillips)<br>(Adaptation by John Phillips)<br>(Trousdale Music Pub., Inc.-BMI) | 1:00 |

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# THE GREEN MOUNTAIN BOYS

Side 1  
**GMS 1036A**  
**STEREO**  
**(NR2543)**

**Green Mountain  
Records**  
Craftsbury Common, Vt.

1. Fox on the Run
2. Hickory Hollow
3. A Memory of You
4. Little Bessie
5. Bringing Mary Home
6. Roll In My Sweet Baby's Arms
7. Mocking Banjo



# THE GREEN MOUNTAIN BOYS

Side 2

**GMS 1036B**  
**STEREO**  
**(NR2543)**

**Green Mountain  
Records**  
Craftsbury Common, Vt.

1. Stagolee
2. Teach Your Children
3. New Camptown Races
4. Leaves That Are Green
5. Born to Be with You
6. The Legend of the Rebel Soldier
7. Blackjack



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# THE BEATLES 20 GREATEST HITS

1

SV-12245  
(SV-1-12245)

1. SHE LOVES YOU • 2:19
2. LOVE ME DO • 2:26
3. I WANT TO HOLD YOUR HAND • 2:24
4. CAN'T BUY ME LOVE • 2:10
5. A HARD DAY'S NIGHT • 2:28
6. I FEEL FINE • 2:20
7. EIGHT DAYS A WEEK • 2:43
8. TICKET TO RIDE • 3:02
9. HELLO • 2:16
10. YESTERDAY • 2:04
11. WE CAN WORK IT OUT • 2:10
12. PAPERBACK WRITER • 2:25

All Songs Composed by John Lennon & Paul McCartney  
All Songs BMI

Produced by George Martin

Recorded in England

© 1982 EMI Records Limited

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## THE BEATLES 20 GREATEST HITS

2

SV-12245  
(SV-2-12245)

1. PENNY LANE • 2:57
  2. ALL YOU NEED IS LOVE • 3:57
  3. HELLO, GOODBYE • 3:24
  4. HEY JUDE (Short Version) • 5:05
  5. GET BACK • 3:11
  6. COME TOGETHER • 4:16
  7. LET IT BE • 3:50
  8. THE LONG AND WINDING ROAD • 3:40
- All Songs Composed by John Lennon & Paul McCartney  
All Songs BMI  
Produced by George Martin  
Recorded in England  
© 1982 EMI Records Limited

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS



Johnny Randell

Johnny Randell

**COLONIAL**

CHAPEL HILL, NORTH CAROLINA

BENTLEY  
MUSIC  
CO.-8M/  
Time 2:03

CK-46  
55KM-1803

Johnny Randell

Johnny Randell

HOW ABOUT THAT

(John McCullough)

JOHNNY RANDELL

606C-46



Johnny Randell

**COLONIAL**

CHAPEL HILL, NORTH CAROLINA

BENTLEY  
MUSIC  
CO. - BMI  
Time - 2:05

CR-47  
SKM-1804

THIS IS THE END  
(John McCullough)  
JOHNNY RANDELL


60&C-46

Johnny Randell



# CHOICE

BOX 5021  
NEWARK, N. J.

  
**The  
SOUND of  
AMERICA**

**45  
rpm**

**CUSTOM  
HI-FI  
RECORDING**

Produced by  
**OZZIE CADENA  
#22**

(SOA-#22-A)  
Rasberry Music  
**3:45**

**GOSPEL**

## **DELIVERANCE WILL COME**


(Rasberry)

**Raymond Rasberry  
and the  
RASBERRY SINGERS**

soloist: Carl Hall



# CHOICE

  
**The  
SOUND of  
AMERICA**

BOX 5021  
NEWARK, N. J.

CUSTOM  
HI-FI  
RECORDING

Produced by  
OZZIE CADENA  
**#22**

(SOA-#22-B)  
Martin & Morris  
2:30

**45  
rpm**

## NO CONDEMNATION

Raymond Raspberry  
and the  
**RASBERRY SINGERS**



45 RPM

# ATCO

RECORDS

45-6923

Pub., Jamarnie  
Music, Inc.  
Time: 3:24

VOCAL  
73C-26266 SP  
From Atco  
LP 7025

**MONO**

## ONE WOMAN

(Colton, Smith, Lee, Hodges & Gavin)

## HEADS, HANDS & FEET

Produced by Tony Colton

© 1973 Atlantic

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.



45 RPM

# ATCO

**RECORDS**



VOCAL  
ST-73C-26266 SP  
From Atco  
LP 7025

**STEREO**

45-6923  
Pub., Jamarnie  
Music, Inc.  
Time: 3:24

## ONE WOMAN

(Colton, Smith, Lee, Hodges & Gavin)

## HEADS, HANDS & FEET

Produced by Tony Colton

© 1973 Atlantic

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.



**BED  
AND BOARD**  
(Flax and Lambert)  
**BARBARA MASON**  
Arranged By: Vince Montana

KamaSutra  
Music Inc.  
(BMI)

Time: 3:30

© 1972 BY  
BUDDAH RECORDS,  
INC. ALL  
RIGHTS RESERVED.

**MONO**

**BDA 296**  
(BUD 5599)

**NOT FOR SALE**

**BUDDAH RECORDS**





**BED  
AND BOARD**  
(Flax and Lambert)  
**BARBARA MASON**  
Arranged By: Vince Montana

KamaSutra  
Music Inc.  
(BMI)

Time: 3:30

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INC. ALL  
RIGHTS RESERVED.

**STEREO**

**BDA 296**  
(BUDS 5599)

\*DUAL "45"

NOT FOR SALE

**BUDDAH**

**RECORDS**





*WLC*

RECORDS

SIDE 1

Time 2:58

Produced By:

F. Barth &

F. Soltys

45 RPM

Carty Music

ASCAP

©©1979

CR1001

FATHER OF THE BRIDE

(W. Carty)

WALT CARTY



*WLC*

RECORDS

SIDE 2

Time 2:36

Produced By:  
F. Barth &  
F. Soltys

45 RPM  
Carty Music  
ASCAP

©©1979  
CR1001

FOREST OF MY DREAMS

(W. Carty)

WALT CARTY



# Sunnyview

**Time: 3:38**

Wicked  
Stepmother  
Music Publ.  
Corp.-Wedot  
Music Co.  
(ASCAP)

**PROMOTION COPY  
NOT FOR SALE**

**STEREO  
SUN 3027**

(SUN 3027 A)  
Produced by  
Joe Webb,  
Frank Fair &  
Dennis Williams  
for Newcleus  
Productions, Inc.

**OH BOY**

(Dutch Robinson)

Arr. by Dennis Williams & Joe Webb

**THE BOBBETTES/1986**

"A Jonathan Fearing Mix"

© 1985 Sunnyview Records, Inc.

DISTRIBUTED BY SUNNYVIEW RECORDS, INC. 1790 BROADWAY, NEW YORK, N.Y. 10019



**STONEHENGE**



**Records, Inc.**

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Stereo 45 RPM  
Side A (2:58)  
KSH 1984 A

**LETTER TO MICHAEL**

(Billy Kirkland)

**LESLIE**

Produced by Billy Kirkland

Strings arr. & conducted by Michael Colina

Published by William Junior Music/  
McAlpin Music (ASCAP)

299-4 RIDGEDALE AVENUE

EAST HANOVER, NJ 07936

STONEHENGE RECORDS, INC.



STONEHENGE



Records, Inc.

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Stereo 45 RPM  
Side B (3:12)  
KSH 1984 B

STONEHENGE RECORDS, INC.



**LIFETIME**

(Billy Kirkland)

**LESLIE**

Produced by Billy Kirkland

Published by William Junior Music/  
McAlpin Music (ASCAP)

299-4 RIDGEDALE AVENUE

EAST HANOVER, NJ 07936





# **MUSICATS**

## **RECORDS**

**Producer:**  
Todd Urbonas  
**Exec. Producer:**  
Jimmy Edward/  
Jackie Feast for  
Musicats Records

**45 RPM**  
**STEREO**

**Time: 3:27**  
**Musicats**  
**Publishing (BMI)**

### **TEARS BEHIND THE SMILE**

**(Lyrics: Jimmy Edward**  
**Music: Todd Urbonas)**

**TODD URBONAS**

**© ® 1986 Musicats Records**



# **MUSICATS RECORDS**

**Producer:**  
Todd Urbonas  
**Exec. Producer:**  
Jimmy Edward/  
Jackie Feast for  
Musicats Records

**45 RPM  
STEREO**

**Time: 4:20  
Musicats  
Publishing (BMI)**

## **JACKIE GIRL OF MY DREAMS**

**(Lyrics: Jimmy Edward  
Music: Todd Urbonas)**

**TODD URBONAS**

**© ® 1986 Musicats Records**

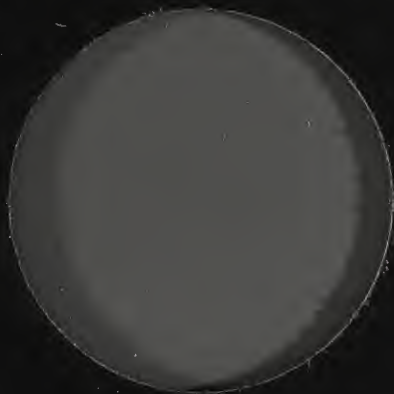


**Brunswick®**

**55491**

**(7-391)**

**Julio-Brian  
Music, Inc. BMI  
Time: 4:10**



**Produced by  
Eugene Record  
Arranged by  
Tom-Tom  
Directed by  
Willie Henderson  
& Quinton Joseph  
© 1972 Eliza  
Enterprises, Inc.**

**A LETTER TO MYSELF**

**(Eugene Record-Sandra Drayton)**

**THE CHI-LITES**

**DISTRIBUTED BY AMPEX MUSIC OF CANADA 100 Skyway Ave., Rexdale, Ont., Canada**



*Brunswick*®

55491  
(7-392)

Julio-Brian  
Music, Inc. BMI  
Time: 3:36

Produced by  
Eugene Record  
Arranged by  
Tom-Tom  
Directed by  
Willie Henderson  
& Quinton Joseph  
© 1972 Eliza  
Enterprises, Inc.

**SALLY**

(Eugene Record-Sandra Drayton)

**THE CHI-LITES**

DISTRIBUTED BY AMPEX MUSIC OF CANADA 100 Skyway Ave., Rexdale, Ont., Canada



**LAURIE**®

LAURIE RECORDS INC., NEW YORK

RECORD NO.  
LR 3320

Rogelle Mus.  
(BMI)

Time: 2:25  
SK4M 1990

Recorded at  
Allegro  
Sound Studio

**HE'S JUST A PLAYBOY**

(E. Greenberg-B. Baer-  
R. Schwartz)

**BERNADETTE CARROLL**

A Gene & Eliot Formula Prod.



**LAURIE**<sup>©</sup>

LAURIE RECORDS INC., NEW YORK

RECORD NO.  
LR 3320

S & J Music  
Pub. Corp.  
(ASCAP)

Time: 2:22  
SK4M 3127

**TRY YOUR LUCK**  
(Ernie Maresca-Lou Zerato)  
**BERNADETTE CARROLL**

Recorded at Allegro  
Sound Studio



 **date**

**45 RPM**

**2-1613**  
**ZSP 138067**  
**3:58**

**MISTER BO JANGLES**

**-J. Walker-**

**BOBBY COLE**

**Arranged by Bobby Cole**  
**Produced by Bobby Cole**

**"DATE" MARCA REG. MADE IN U.S.A.**



date

RHB

45 RPM

2-1613  
ZSP 138088  
3:32

**BUS 22 TO BETHLEHEM**

-B. Cole-

**BOBBY COLE**

Arranged by Bobby Cole  
Produced by Bobby Cole

"DATE" MARCA REG. MADE IN U.S.A.



# THE THOUGHT OF LOVING YOU

(David White)



Golden Egg  
Music Co./  
Beechwood  
Music Corp./  
Luvlin Music  
BMI-2:26

2275

(45-26935)

## THE CRYSTAL MANSION

Produced by: BOB CULLEN, DAVE WHITE,

ARTHUR KAPLAN

FOR KAPLAN-CULLEN PROD.

Arranged by Al Gorgoni

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